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# *Experiences in Speaking*

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## Prefatory Letter

FELLOW TEACHERS OF SPEECH:

Of the several purposes which the authors of *Experiences in Speaking* have sought to attain, one objective has been especially persistent. We particularly hope that *the book will promote students' realization of the significant part oral expression plays in the everyday life of a democracy.* If this realization is achieved, we are convinced that the fundamentally pragmatic young people of the present era will participate in their speech work with interest, effort, and productiveness. The obvious implications of this conviction have served as guides for much of the content, the emphases, the organization, and the methods of the book.

**CONTENT AND EMPHASES:** Most of the materials included in *Experiences in Speaking* and most of the emphases upon these materials have been determined by what appear to the authors to be the normal speech activities, needs, and interests of the great body of contemporary American students. However, due cognizance has been taken of the points of view of other speech teachers and of school administrators as revealed in various courses of study. Similarly, speech activities have been included which, while scarcely belonging to the "everyday" category, are nevertheless interestingly educative for large groups of students enrolled in speech courses. Manifestly choral reading, radio speaking, play production, debating, and the like, are of this type.

Recognizing that speech is an intricate physiological, intellectual, and emotional process, the authors have striven to integrate speaking with the other life activities which influence it and which in turn are given increased meaning by it. In short, we have tried to see speech in its total life environment. Therefore, we have undertaken to reveal to students the interrelations of experience and speech, of bodily action and speech, of thinking and speech, of speech and writing, of speech and emotions, and so on. Thus, while our immediate goal is the student's growth in speech interests and abilities, our ultimate purpose is his development into a happy, thoughtful, social being.

In the further interests of integrating personalities and experience, the authors have constantly kept in mind students' diversified activities both in and out of school in order that the speech work might be immediately functional and directly contributive to success in these activities. A student's other scholastic endeavors, his out-of-school interests and enterprises, his plans and hopes for the future, his family and other group relationships—these are, in reality, the student. With these, *Experiences in Speaking* is deeply concerned. To all of them the student's work in speech will make significant contributions, and they, in turn, will become the substance wherein the speech work finds motivation, use, and reality.

*ORGANIZATION:* Two criteria have been observed in the organization of *Experiences in Speaking* as a whole and in the internal arrangement of the several parts.

The first of these criteria is that of *flexibility of use*. Since some speech courses are of only a semester's duration while others continue throughout a school year or more, the authors have sought for such a progression and relation of materials as to make the book eminently usable in numerous unlike situations.<sup>1</sup> For the longer course, the book provides ample materials for continuity of insights and activities. For shorter courses, selected Parts, chapters, or even chapter subdivisions may be used. These chosen portions of the book may be organized by the individual teacher into units corresponding to the planned course of a particular school.

Moreover, since the speech courses of various schools reveal decided dissimilarities in the order of topics to be studied and in the emphasis upon these topics, *Experiences in Speaking* is so organized that an individual school or teacher can rearrange not only the order of the major Parts but also the order of the chapters within the Parts, and, to some extent, even that of the chapter subdivisions.

The second criterion for the organization of the book is that of the *psychological approach*. As has already been said, and as a glance at the Contents will further reveal, the authors have taken their principal cues as to materials, emphases, and organization from their observation of the typical high-school student's present and probable future interests, needs, and social relationships. Of course individual differences in these matters are considerable. While we have tried

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<sup>1</sup>Appendix F consists of detailed suggestions for two-year, one-year, one-semester, and integrated four-year speech-English programs.

earnestly to make provision for them, the alert teacher is in a better position to recognize individual differences and to vary activities in accordance with them than any book can possibly be. In short, group and individual needs and interests should determine the expenditure of time and effort upon the numerous aspects of speech included in the book.

Our adherence to the principle of psychological approach has caused us, furthermore, to proceed from everyday speech activities to those that are more specialized, and from the simple to the more complex aspects of the work. Thus, for example, conversation is treated before interviewing, selling, story-telling, speaking in public, debating, and the like; work with pronunciation occurs prior to that with the functions of the speech organs and of the body in speech.

**METHODS OF THE BOOK:** The principal teaching method employed in *Experiences in Speaking* is inductive. The use of this method needs no defense. Teachers of speech are concerned with the student's use of experience for and in speaking. The school as a whole seeks to deepen his capacity for straight thinking. Purposive comprehension of ideas, facts, viewpoints, and problems, rather than the memorization of someone else's conclusions, is a goal of modern education. Manifestly, therefore, the employment of inductive procedures in teaching and learning is almost mandatory.

By means of numerous guided Experiences, students participate in the discovery and statement of the various principles of effective oral expression. As a result of participation in relevant speech experiences, students employ oral language purposively at the same time that they formulate principles for its use. The work thereby becomes thoughtfully active instead of being passively rote.

At the very beginning of their use of *Experiences in Speaking* students are helped to gain insight into the rôle that language plays in our evolving civilization. Thus they come to see the reasons-for-being of their speech work. Similarly, each new phase of the subject, each new speech activity, is approached with the exploratory attitude. So far as possible, it is the purpose and method of the authors to enter each area of the work hand-in-hand with teachers and students in the hope that thereby may be generated the needful spirit of amicable partnership in a worth-while and profitable enterprise.

**USE OF EXPERIENCES IN SPEAKING:** Aside from those suggestions for the use of the book which are implicit in the foregoing

paragraphs and in the book's content and organization, the authors feel that it would be presumptuous for them to offer more than tentative proposals for the conduct of the speech work. After all, a book is to be *used by* teachers and students; it must never be allowed to dominate them. However, a very few recommendations may be worthy of brief consideration.<sup>2</sup>

Since speech work aims at the attainment of facility in numerous oral uses of language, all such uses are grist for our mill. Therefore, the oral reading in class by the students of chapter introductions, of the discussions preceding and following the Experiences, and of instructions for the Experiences themselves is recommended. This procedure will give students practice in reading at the same time that it will enable the teacher to supply supplementary and explanatory information and to eradicate any possible misunderstandings and misinterpretations. Similarly, such reading will tend to provoke timely conversational discussion and promote the use of the materials as they are being learned.

The Experiences in the book are so called because in most cases they involve *thinking* and *doing*. While all of the Experiences may be solved by students during out-of-class time, many of them are of such a nature that class consideration without preliminary preparation will prove both economical and productive. The individual teacher, aware of the make-up of his class, will be able both to determine the most effective ways of handling the different activities and to decide which of them should be given intensive and which only passing attention by unlike groups of students.

The reader will observe upon scanning the Contents that several items have been treated in appendixes rather than in the body of the book. Most of these items have been so placed to make them readily accessible for reference.

The treatment of the International Phonetic Alphabet in an appendix, however, may appear questionable in view of the fact that certain speech books devote considerable textual space to this subject. The authors deemed it essential that they take a position with respect to the study of phonetics in general and of the International Phonetic Alphabet in particular for the majority of speech students. The stand we have taken is, we believe, the realistic one: While an

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<sup>2</sup>Appendix F, it will be recalled, contains suggestions for the use of the book in speech courses of various types and lengths.

entire chapter is devoted to pronunciation, it is our belief that intensive work with scientific phonetics is not appropriate for general or beginning speech courses. On the other hand, we do wish students both to know of what the science of phonetics consists and to become acquainted with the nature and purposes of the International Phonetic Alphabet. Hence our simplified appendix inclusion.

As we reach the end of this Letter, we are happy to make grateful acknowledgment to the following persons who have generously counseled us and helpfully criticized various portions of the manuscript during the course of its production: Louise A. Blymyer, Department of Speech, Louisiana State University; Rollin R. Durant, Professor of Physiology, Ohio State University; Verna Finger, Professor of Speech, Northwestern University; James H. McBurney, Professor of Speech, Northwestern University; George H. McKnight, Professor of the English Language, Ohio State University; Virginia S. Sanderson, Professor of Speech-Education, Ohio State University; John W. Sattler, Professor of Speech, Berea College; William M. Sattler, Professor of Speech, University of New Hampshire; Charles N. Shutt, Dean, Berea College. To Alan H. Monroe, Professor of Speech, Purdue University, we are especially indebted both for his reading of the entire manuscript and for his frank and detailed suggestions, many of which have been incorporated into the content and organization of the book.

One word more: To our fellow teachers and their students we wish the maximum of genuine satisfaction and accomplishment in their use of *Experiences in Speaking*.

Howard Francis Seely  
William Arthur Hackett

May 20, 1940



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# *Experiences in Speaking*



## INTRODUCTION

### PART ONE

#### *Day by Day*

### PART TWO

#### *The Wheels Go 'Round*

### PART THREE

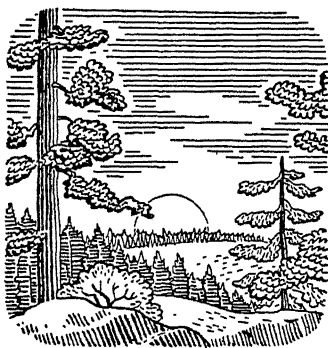
#### *"Ladies and Gentlemen, . . ."*

### PART FOUR

#### *"Where Every Man Must Play a Part"*

## APPENDIXES AND INDEX





## CHAPTER I

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### *We Get Under Way*

ONE autumn morning thousands of years ago a primitive man crouched at the opening of his cave in the side of a mountain. The rising sun tinted the hazy sky. A morning breeze had begun to drive away the mist that clung to the earth. The air was chill.

Dropping the huge gnarled club he bore, the man vigorously stroked his hairy arms and legs. Then he shook himself to adjust his only garment, a shaggy piece of fur. All the while he emitted low guttural noises—curious grunts and growls. The frosty wind stung his flesh. Hunger assailed him keenly.

The man picked up the club he had dropped. The shrewd air and his gnawing stomach told him he must hunt. Hunt he would, then, but not for birds or fish or frisking little animals. No; the time had come for the great hunt, the hunt for beasts that would provide him with much meat and with new fur to protect him from the long days of bitter wind, frozen earth, high-piled snow.

His beetle-browed eyes searched the forest; he listened intently. Suddenly he became rigid as a statue, the muscles of his arms and shoulders and legs growing taut and hard. His nostrils quivered. The path of the northwest wind had crossed the spoor of a bear. The scent was slight but unmistakable. Since the breeze was gentle, the fierce quarry could not be far away.

Here was the solution for his hunger and cold. But caution and speed were necessary, lest another hunter reach the prey first. That had happened many times before at those seasons when leaves fell, and the dark came soon, and the sky broke into white cold bits that stung the body.

With silent, stealthy, gliding steps the man headed into the breeze, keeping close to the trunks of the huge trees. Occasionally he stopped as though in doubt. Then on he went swiftly, on and on.

Gradually his pace became slower, his manner more furtive, his gaze more intent. He veered to the right, every sense alert for signs of the quarry. At last he found them; he, like the wind, had come upon the spoor of the bear. Again he increased his speed without lessening his caution.

Suddenly he stopped dead in his tracks. There, a minute's run before him, was his prey—huge, brown, fat, with thick, soft, glistening fur. The fore paws of the bear were sunk into the earth, and methodically, one after another, they raked back the soil, slowly digging a hole. The bear, like the man, had felt the chill of the wind. For long its body had prepared itself for this day; it had grown fatter, its fur thick and long. Now the digging-in had begun.

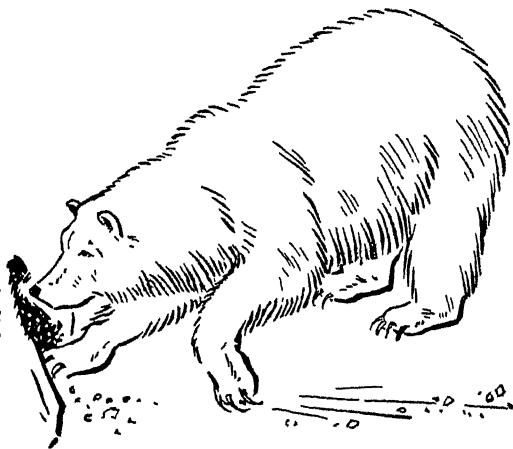
As the man paused, so did the bear. Its great head swung from side to side, leisurely, rhythmically. It snorted gruffly; the black pointed nose twitched inquisitively. Then, reassured, the beast returned to its digging.

The man crept forward, keeping trees between him and the bear and careful to stay down-wind. His plan was made. He would approach from the flank. At just the right time he would growl a harsh challenge. The bear would raise his head or rear his whole body. The mighty club would fall. . . .

Within a few steps of his prey the man roared savagely, ran forward, his burly cudgel poised aloft. Cumbersomely the bear reared up, its head an unprotected target. The club descended murderously. But at just the wrong moment the soft earth at the edge of the pit gave way. The bear reeled, and the club slid harmlessly down the beast's furry side. So great was the force of the blow that the man followed his club to the ground. The weapon flew from his grasp. Quickly, but too late, he raised himself. The forelegs of the monster bound him like great round hoops. Savagely the man struggled, pumping his knees into the animal's middle.

At this instant some violent force propelled the bear's head against his. He heard a muffled, splintering crash. Then he fell backward, the bear sprawling upon him. Dimly he heard a ferocious growl and another crash. . . . Then for awhile he neither heard nor saw nor felt.

*"There . . . was his prey. . . .  
The fore paws . . . raked back  
the soil, slowly digging a hole."*



Gradually consciousness returned to the primitive hunter, and with it a roaring in his ears, a horrible throbbing in his body, and blinding, stabbing flames in his eyes. He remembered falling, the enormous bear upon him. But where was the bear now? He didn't know, nor for the moment could he seem to care. Slowly, slowly the pain lessened, the roaring and throbbing decreased, and the flames in his eyes smoldered.

Dimly through the thunder in his ears he heard other sounds: muffled blows and grunts, and occasionally cracking and tearing noises. Gradually he became more curious as to the source of these new sounds. Above him he saw only the overhanging branches of the trees moving gently, silently. Painfully he turned his head. Only the forest met his dull gaze. Then slowly he turned in the other direction.

There he hazily saw the skinned carcass of the bear. Its luxuriant furry hide lay spread on a heap of twigs and leaves. Busily hacking at the carcass with blunt stone implements was a man who might have been himself. Savage fury stirring within the wounded huntsman, he strove to rise, but succeeded only in moaning and crackling the twigs beneath him.

The second hunter heard. He dropped his stone tools, seized his gnarled club, and raising it for the blow, crept toward the prone body

of his rival. He approached warily, his eyes never leaving his intended victim. Standing over the half-dead man, he saw him futilely try to rise and defend himself.

He had no feelings for or against the rival hunter, but he did want the bear. After all, he too had tracked it. He had killed it, his opponent having bungled the job. If he had to beat in another skull to protect his spoils, that was a small matter. . . . But soon it became apparent that his enemy constituted no real threat for the possession of the meat and fur. The man lying at his feet had ceased his useless efforts to rise. But for his heaving chest, he lay still, his red-rimmed eyes looking directly into those of the man above him.

At last the second huntsman lowered his massive cudgel. Then cautiously he backed away, his muscles still tensed for combat. From his mouth came low guttural sounds, challenging, defying. The man on the ground made as though to reply, but from his lips came only a muffled groan, his body shuddering in agony. Again the second huntsman bared his teeth and uttered his defy, but this time his adversary made no effort to respond. Dropping his club, the victor raised one arm and pointed toward the bear. Then, beating with both hands upon his chest, he threw back his head and voiced the conqueror's roar. The clenched hands of the vanquished hunter opened ever so little; his frame relaxed; and his eyes closed. Unwillingly he relinquished his claim upon the bear.

After an instant's hesitation the second huntsman appeared satisfied. He returned to the slain beast and resumed work with his stone tools. . . .

It would be interesting to follow in detail the rest of the lives of these two primitive men, but for our present purposes the briefest summary will suffice.

Some vague, scarcely explainable fellow-feeling had restrained the victor from destroying his defenseless opponent when the latter had regained consciousness. Later in the day, after the meat and fur had laboriously been transported to the successful huntsman's cave, that same confused emotion caused him to return to where his cruelly bruised foeman still lay. Hesitating momentarily, he shouldered the limp bulk of his rival and carried him back to his cave.

There, as time passed, the wounded man regained his burly strength, fed and roughly cared for by his captor. Meanwhile, too, the



men gradually learned the meanings of each other's hoarse grunts and growls. Thus, when savage differences arose between them, they exhausted their meager stock of signs and sounds before they took to their clubs to settle their quarrels. And, although fierce physical combats still occurred, the better the men came to understand each other, the less frequent were these two-man wars of theirs.

\* \* \* \* \*

From such a slight beginning mankind has slowly but surely progressed during the thousands of years which have followed that autumn day. To some degree what we call *civilization* has gradually encompassed the world. *By civilization we mean mankind's desire and capacity to live and work amicably and productively together.*

Now, since man is a gregarious animal, the *desire* to live in groups is doubtless instinctive. But the *capacity* to live together on friendly terms is another matter. Happy and productive community life is possible only if the members of the group—whether it be family, city, nation, or continent—honestly seek to understand one another. Mutual understanding can be achieved only if people are able to acquaint each other with their desires, needs, plans, and experiences. Thus it is that means of communication are the bases of group living—of civilization. As we all know, language is mankind's principal means of communication. It can truly be said, therefore, that the story of the development of civilization is the story of the development of language. Such being the case, it is clear that in order to serve mankind most effectively language itself must continue to develop, and each user of language must steadily increase his skill in its employment.

### *How and Why We Develop Language Skills*

The two huntsmen whose story has been sketched existed in the infancy both of the human race and of language. Compared with the difficulties of these primitive men, the child of today has an easy time in assimilating language and developing moderate skill in its use. The modern child does not have to participate in the invention of language. Millions of his forebears have done the inventing. Thus language is all ready for him to acquire. At the outset of his life, the baby begins to employ language almost automatically, for he is surrounded by many people who, from their own infancy, have been using language.

The child, born an imitator, soon begins to mimic not only the actions of those about him but also the sounds they make. Before he is many months old, his parents fondly believe he is making word-sounds. A little later he really does make them. As time passes, he becomes conscious of what these word-sounds mean. Then he begins to put two or more words together, at first meaninglessly, perhaps, but before too long in a fashion that reveals his childish wishes and complaints.

At this period of the infant's life, speech becomes his most fascinating toy. He shouts and chatters incessantly to his parents, himself, and even to inanimate objects. Quickly he learns that his utterance of various sounds brings his mother flying to his side to feed him, to extricate him from difficulties in which he finds himself, or merely to appease his loneliness. Thus little by little he adjusts himself to a speaking world, largely through a process of trial and error.

As the child matures and his life becomes more complex, he discovers that his ways of communicating with those about him must keep pace with the other aspects of his growth. He comes to realize that he must exert a greater effort than formerly to make himself understood. Even his parents gradually exhibit less willingness to puzzle out what he is trying to convey to them. In other words, he observes that this wonderful language toy requires some care if it is to afford him the satisfactions to which he has now become accustomed.

Moreover, even the very young person soon learns that speech is a two-way operation: He has to hear and *strive to understand* as well as to talk and be *understood*. At first that fact may exasperate him, and his tantrums show his displeasure at learning that this is not a one-child world and that he is not quite so much the center of the universe as earlier experiences had led him to conclude. Somewhat confusedly he recognizes that his own interests are best served if he strives to live understandingly and in friendliness with those about him. In time he perceives that speech is his most essential tool for getting along with his fellows, whether of his own age or older.

Unfortunately, however, the youngster of whom we are speaking, although he has come vaguely to realize the part language plays in his life, may make the mistake of believing that his future language growth will be as automatic as was his baby learning. Making this mistake will cost him dearly, for language is a complex and intricate

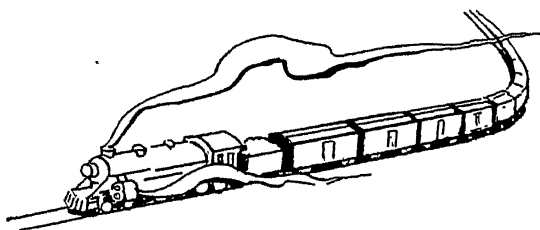
instrument, and its uses in the affairs of living are equally complex and intricate. Therefore, chance cannot be depended upon to assure the development of the language skills essential in maturity. For this reason the school, which soon joins forces with the home in the enterprise of education, places early and continuous emphasis upon the achievement of needful language skills. But even the best school can do little more than provide opportunities and incentives for learning. The learning, after all, must be done by the student himself; and learning to use language effectively, like almost all other learning, requires sturdy and purposive effort.

### *What Language Is and the Ways We Use It*

Throughout the preceding pages the word *language* has been used repeatedly. Doubtless each of us possesses certain general ideas as to what language is and as to the various ways in which we use it. However, let us take a few moments to make these ideas somewhat more definite.

We all have heard or read statements like the following: "His words and actions are freighted with meaning." That assertion as a whole gives us helpful cues as to the nature of language.

*"Language, viewed in simple terms, is a transportation system."*



The word "freighted" is particularly significant. Language, viewed in simple terms, is a transportation system. Its freight consists of thoughts, information, experiences, and the like. The function of this transportation system is to convey its specialized kind of freight from one person to another or others. Like a railroad, it seeks to serve as an economical, rapid, and sure conveyance. Also, like a railroad or a steamship line, it may destroy the "goods" it is transporting if it undergoes some species of wreck during its journey. Like an automobile, it must be in excellent mechanical condition, or its trip will be unpleasant at the best or result in catastrophe at the worst.

Again inspecting the sentence, "His words and actions are freighted with meaning," we observe that prominent among the elements in our transportation system are *words* and *actions*. These are the actual vehicles which bear the burden of freight—thoughts, feelings, experiences. Of course there are numerous other means besides words and actions of conveying this freight. Music, painting, and sculpture are conspicuous examples. Train whistles, school bells, traffic lights, and fire sirens are others. But, for the great majority of us, words and actions constitute the principal carriers of our ideas and emotions.

Language made up of words and groups of words is called *verbal language*. Although neither verbal language nor its use has attained perfection by any means, none the less it is the best intellectual transportation system man possesses. Supplementing verbal language is *action language*—the language of facial expressions, gestures, and larger body movements. The two primitive huntsmen, we recall, had only this means of communication, plus the growls, grunts, and roars they uttered. Therefore their understanding of each other was exceedingly incomplete. Civilized man, although he occasionally uses sign language and non-word sounds to express himself, more often employs these means of communication as *aids* to verbal language rather than as substitutes for it.

We have already observed that speech—verbal language used orally—is one of the most frequent and essential ways we employ language. Moreover, the development of speech skills is the foremost aim of our present studies. Effective speech, however, is intimately related to, and often dependent upon, other uses of language. In short, both in the preparation for speaking and in the actual process of speech, we find it necessary to make use of language in several of these other ways. Chief among these other uses of language are, as we know, the following: *listening, reading, writing, and thinking*.

Before we test the assertion made a moment ago—that preparing to speak and speaking involve various other uses of language—let us very briefly inspect the nature of these interrelated language processes.

*Listening* and *reading* are clearly similar activities and are employed for almost identical purposes. When we listen or read, we are on the *receiving* end of the act of communication. Our ears and our eyes, respectively, are the avenues—the senses—by which we apprehend what speakers or writers are presenting to us. We listen and read

in order to gather information, to share experiences, and to clarify and develop our own ideas and opinions.

*Writing* is employed for substantially the same purposes as *speaking*. Both writers and speakers are on the *sending* end of the act of communication. The writer, however, instead of using language orally, puts symbols of words on paper. He writes principally in order to preserve records for his own or someone else's use, to put his ideas and experiences in a form more permanent than speech, and to communicate to an audience whose size or distance makes speech impracticable. In connection both with planning to speak and actual speaking, we make continuous use of writing: in taking notes during study and research, in outlining talks, and, often, in writing them out.

*Thinking*, the fifth of the interrelated uses of language, is such an involved process that scores of profound volumes have been written about it and equally numerous experiments conducted in order to discover its exact nature. Any simple description of the act of thinking therefore runs the danger of omitting significant elements in the process. For our present needs, however, it will be sufficient to say that *thinking consists of purposive communication with oneself*. Among the functions of thinking are the discovery of the meanings of what we read and hear, the solving of all manner of problems that confront us, the making of plans, the understanding of relationships among people, and the formation of the ideals and standards that will guide our own conduct.

In all of these thinking activities, verbal language plays a considerable rôle, for words and groups of words are among the symbols by means of which we may deal with persons, places, things, and qualities even though none of them be physically present. As we often express it, however, they are "present in our thoughts." This phrase means, at least in part, that words, images, and other symbols are the thought instruments which enable us to deal with persons, objects, and innumerable other aspects of life even though they are distant in time and place.

The principal uses we make of language, then—and let it be remembered that these uses almost always intermingle—are in speaking, listening, reading, writing, and thinking. Now, then, by means of Experiences 1 and 2 let us see to what extent the other four language uses are required in preparing to speak and speaking.

**EXPERIENCE 1***Discovering the uses a speaker makes of language*

¶A. You have been asked to deliver a ten-minute talk on "Thomas A. Edison's Contributions to Radio." Precisely how will you prepare for this talk? In each step of your preparation, what specific uses of language will you make? How will each of these uses serve you?

B. As chairman of your class memorial committee you need to report to the class as a whole. In deciding upon what memorial your class will leave to the school, what uses did your committee make of language other than discussing the problem? How did you and the members of the committee secure the necessary information as to the nature and cost of the memorial? In addition to speaking, what uses of language will enter into the actual making of the report?

C. In your English class you are to review a novel you have recently read. Besides reading, what uses of language were needful in your preparation of the book review? Exactly what essential parts did these other language uses play?

D. Choose an oral report you are likely to be required to make in some subject other than English. The report may deal with a visit to an art gallery made in connection with your art course, a visit to the county jail in relation to your social-studies work, an inspection of a bakery as a part of your home-economics study, an excursion to a power-plant to examine the application of principles of physics. List all of the uses of language that will serve you both in the course of your investigations and in your actual preparation of the report. §

**EXPERIENCE 2***Summarizing the uses a speaker makes of language*

¶ Write a short essay based upon your individual findings and the class discussion which occurred in connection with Experience 1. Your essay will have some such title as the following: "How the Other Uses of Language Contribute to Effective Speech." The inclusion of specific and concrete illustrations will tend to increase the interest of your essay and make it more convincing. §

The solution of the two foregoing Experiences should have demonstrated wherein reading, listening, writing, and thinking all participate in the total speech activity. Now, again by means of an

Experience, let us demonstrate the fact that speech contributes as much to the other language uses as they do to it.

### EXPERIENCE 3

#### *Observing the interrelations of various uses of language*

¶A. Experience 2 required the employment of written language. In writing your essay, however, you doubtless employed language orally and in one or two other ways. Tell the class how talking and the other uses of language contributed to the development of your ideas and to the actual writing of the essay.

B. You face the problem of whether to work next summer, go to a camp, or attend summer school. Although you may have a decided preference for one or the other ways of spending your vacation, you wish to employ your time and energies as advantageously as you can. What uses will you make of speech (at least conversational speech) in coming to a decision? How else will you likely employ language in arriving at an intelligent conclusion?

C. In your history class you are endeavoring to discover the causes of the World War. How will formal and informal speaking assist in getting to the bottom of what brought the war about? What other uses of language will you make in determining the causes?

D. You are reading a fascinating but somewhat puzzling play. You are not altogether certain of the significance of various scenes. Moreover, numerous lines are subject to differing interpretations. In what ways will speech and oral reading aid you in interpreting specific lines and in discerning the probable meaning of the puzzling scenes? §

#### *A Brief Review and a Look Ahead*

Up to this point in our use of *Experiences in Speaking*, our foremost purposes have been to observe the significant part language—and particularly speech—plays in our lives; to note how and why we begin to use language; to emphasize the need for uninterrupted growth in language skills; to inspect briefly the kinds and uses of language; and to discover how these kinds and uses of language intermingle and supplement each other in the everyday affairs of individual and group living.

Now, before we look into the next phases of our speech work, let us talk over some of the facts and viewpoints we have been accumulating.

## EXPERIENCE 4

*Applying the materials of Chapter I*

¶ Carefully review Chapter I. While you do so, prepare to answer the questions and discuss the topics which follow. As you participate in the class discussion, endeavor to employ the most effective conversational speech of which you are capable.

1. Why were the two huntsmen probably suspicious of each other even after they started sharing the same cave?

2. What one fact in part accounts for the peaceful and friendly relations between the United States and Canada?

3. What is meant by the statement that "the history of civilization is the history of the development of language"?

4. If a baby can get along reasonably well by means of signs and non-word sounds, why can't we?

5. Since speech is a "two-way" operation, list what you consider to be the chief responsibilities of the speaker and the listener.

6. Look up the word *language* in an unabridged dictionary. Choose one sentence included in the dictionary discussion and prepare to explain it to the class.

7. Look up the word *verbal* in an unabridged dictionary. Having done so, tell the class what word change is necessary in the following sentence: "Instead of a written contract, the men made a verbal agreement."

8. Aside from words, how do the following persons convey ideas or directions to certain others: a deep-sea diver, an orchestra conductor, Boy Scouts, a traffic officer, the catcher of a baseball team, a train brakeman?

9. Aside from words, what sort of language is employed in mathematics, physics, chemistry, a sheet of music?

10. Why do you suppose the composer of a symphony gives his music a title in words?

11. How and why do we employ both oral and written language in much of our thinking?

12. What is meant by the terms "thoughtful listener" and "thoughtful reader"? How is the conduct of persons so described different from that of those characterized as "thoughtless"?

13. Explain the following assertion: "Jim talks and writes in order to think through his problems, whereas Marie thinks in order



to write and speak more effectively." Exactly what is shown of the nature and uses of language by the quoted statement? If you believe that the processes employed by either Marie or Jim are preferable to those of the other, tell why. If you believe the processes are equally effective, tell why.

14. Choose some topic treated in Chapter I and prepare to discuss it for the class in approximately two minutes. Select a topic concerning which you have some ideas you would like to express or one that you feel has not been handled adequately enough either in the text or in the class discussion of this Experience. §

The title *Experiences in Speaking* accurately describes the nature of the activities in which we shall participate throughout the remainder of these studies. Expressed in general terms, our aims will be two-fold: (1) To gain insight and experience in many of the most interesting, educative, and needful oral uses of language; (2) To develop as great a degree of skill as each of us can in these varied and inviting speech activities.

At the outset of any undertaking it is desirable to become acquainted not only with the purposes of the enterprise but also with the materials we shall employ in it. Therefore, let us turn to

#### EXPERIENCE 5

##### *Becoming acquainted with the text*

A. Carefully examine the Table of Contents of *Experiences in Speaking*. Turn to sections of the book concerning which your curiosity is aroused by topics in the Table of Contents. Tell the class what these topics are and what you found when you looked them up in the book.

B. Slowly leaf through the whole book. You will doubtless find your attention arrested here and there by illustrations and certain of the subjects treated. Tell the class where you paused and what you saw or read.

C. What topics are treated in the Appendixes? State the reasons, if you think of any, for including these topics in this section instead of elsewhere in the book. If you feel that certain of these subjects should have been handled more fully or in another place, do not hesitate to say so and to tell why.

D. Inspect the Index thoroughly and tell the class what use you will probably make of it. Of the topics which follow, select any ten and inform the class where in the book each is discussed—designing a set for a play; characteristics of interesting conversation; planning a radio speech; organizing the choirs for choral speaking; how to use a thesaurus; answering the telephone; planning for an interview; how to interpret diacritical marks; characteristics of a skilful story-teller; vocal pitch; the pronunciation areas of the United States; the kinds of plays; inductive and deductive reasoning; judging a debate; six principles of word choice; how to choose poetry for choral reading; equipment for radio-speaking activities in school; proponents, exponents, opponents; of what resonance in speech consists; how to introduce a girl friend to your father; the weaknesses of "canned" speeches; the kinds of hand gestures; the need for research in preparing to speak; how to make-up for a play; the differences between pronunciation and articulation; the responsibilities of an audience; how to entitle a speech. §

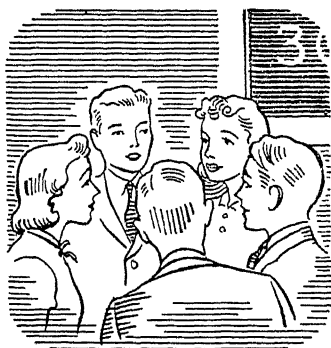
*PART ONE*



*Day by Day*







## CHAPTER II

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### *We Converse*

DOES the word *speech* suggest to some of us a rather formal occasion? Does it bring to mind visions of an orator addressing a large audience? If so, we are thinking of only one type of speech.

All oral self-expression is speech, even though the situation be altogether informal and the subject-matter relatively trifling. Furthermore, *most* of our speech consists of the unceremonious exchange of ideas, news, plans, and experiences; in short, it consists of conversation. We start talking almost as soon as we arise each morning. Throughout the day conversation plays both a pleasant and an essential part in our social relationships and in our work.

Experiences 6 and 7, which follow, will enable us to test the truth of the foregoing assertion and, at the same time, will give cues as to the principal purposes of conversation.

#### EXPERIENCE 6

*Discovering the part conversation plays in your lives*

¶ For a single day keep an outline diary of your conversations both in and out of school. Your diary should include (1) the conversation occasions in which you participate and (2) the subjects of these conversations. Try also to estimate the amount of time during the day that you were an active member of a conversing group.

Bring your diary to class and be ready to read it. Following the reading of several of these diaries, the class as a whole should come to honest and entirely frank conclusions relative to these topics: (1) The place conversation occupies in the life of a high-school student; (2) What high-school students talk about in and out of school; (3) The satisfactions derived from conversations. §

#### EXPERIENCE 7

##### *Ascertaining the uses of conversation in adult life*

¶ Select some adult whom you know and with whose work you are somewhat familiar. Ask him what use he makes of conversation in his daily work and how large a part conversation plays in his social relationships.

Without mentioning names, unless you wish to do so, tell the class the results of your investigation.

The class will doubtless discover that there are considerable differences as to the part conversation plays in the *occupational* lives of various people. How do you account for these differences? Also, you will likely find that conversation plays unlike parts in the *social* lives of various people. How do you explain this fact?

Following your discussion of conversation in adult life, come to well-reasoned conclusions concerning the need for conversational skill on the part of all people. §

We talk informally chiefly for three closely related and frequently overlapping purposes.

Much of our conversation is, as we often say, "merely for the fun of it." Our pleasure is derived from human companionship and the opportunity to talk if we want to. Under these circumstances we are not really seeking to inform our fellows or to learn from them. None the less, even such casual conversations generally have some value for the participants. That is true even though we "just talk" with our friends on our way to and from school and at parties and with our family at dinner, in the evening, on drives, and the like. This so-called "idle talk" may add to our understanding of people and events and sharpen our insight into facts and ideas without in any way lessening the passing pleasure we derive from it.

A second type of conversation possesses more definite purposes. In this second type we consciously seek to *share* experiences and ideas

with one or more of our fellows. The sharing of an experience—such as our rescue from a capsized sail-boat last summer—enables our listeners to participate vicariously in the adventure and permits us to relive it vividly. The sharing of an idea—such as our interpretation of the strange behavior of one of our friends—gives us the benefit of our listeners' explanations and assists us in clarifying our own.

Our third purpose in conversing is *to affect* or *convince* our listeners. We wish them to feel and think as we do about some mutual acquaintance, or about a new type of skating shoe, or about the issues involved in a political campaign. In a very real sense we are endeavoring to sell something; it may be an idea, it may be a viewpoint, it may be a piece of merchandise, it may be ourselves.

The foregoing brief discussion of the purposes of conversation reveals the extent to which these purposes overlap. We seldom converse merely for entertainment, merely to share, or merely to affect. To some degree all three purposes are present in every conversation even though, as is usually the case, one aim predominates.

Another fact should be increasingly clear to us: We converse in order to associate understandingly with our fellows. In other words, we talk so that we may fit more happily and productively into our environment. Thus conversation is, we see, both a needful and satisfying human activity consisting of intermingled talking and listening.

### *Qualities of Effective Conversation*

Since conversation is so much a part of our daily lives, we need to ascertain the qualities that will make it interesting and profitable. Our awareness of these attributes should increase both our satisfaction and our skill in conversation.

#### EXPERIENCE 8

##### *Observing the functions of conversation in literature*

¶ Read carefully a conversation of at least two pages in length in some short story or novel with which you are familiar. Then prepare answers to the questions that follow and be ready to give your answers to the class.

1. What were the purposes of the characters who took part in the dialogue?
2. How well were these purposes achieved? State the reasons for your answer.

3. What did you learn about the characters from what they themselves said and the way they responded to what was said to them?

4. By what method other than conversations might the author have told this portion of his story? Which method is the more effective? Why?

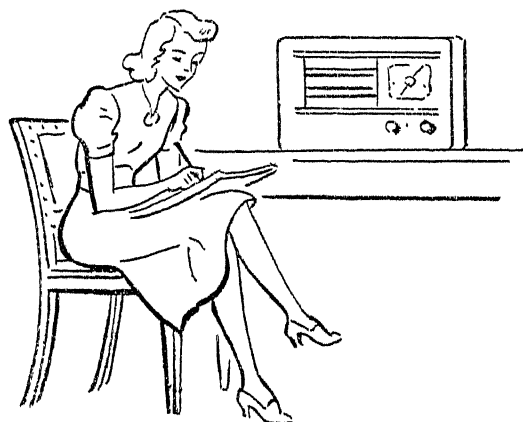
5. How many people took part in the conversation?

6. How many times did each of them speak?

7. In number of words how long was the lengthiest speech? How long was the shortest speech?

8. Read the conversation aloud. How long did it last in minutes? Why did it end when it did?

9. In what ways would you say the conversation was lifelike? In what ways unlikelike? Why? §



*"Listen attentively to your favorite radio serial."*

## EXPERIENCE 9

*Discovering how conversation is used in radio sketches*

¶ Listen attentively to your favorite radio serial. As you do so, have before you questions 1, 2, 3, 5, and 9 of the preceding Experience. In connection with the radio story be ready to give the class your answers both to these questions and to those that follow.

1. In addition to the words they used, what other means did the speakers employ to communicate their ideas and emotions? Illustrate your answer by telling the class of some particular part of the conversation.

2. Did the participants in the conversation interrupt each other?



Under what circumstances? To what extent were they justified or unjustified in these interruptions?

3. What advantage, if any, has radio conversation over book conversation in making clear what the participants have to say and in helping one to visualize these conversationalists? §

#### EXPERIENCE 10

##### *Comparing radio conversation with that in motion pictures*

§ Try to recall in detail some conversation in a motion picture or stage play you have seen recently. In connection with this conversation prepare answers to questions 1, 2, 3, 5, and 9 of Experience 8 and questions 1 and 2 of Experience 9. What advantage, if any, has the motion-picture or stage-play conversation over the radio conversation in making clear what the characters have to say and in helping the audience understand these characters? §

#### EXPERIENCE 11

##### *Giving a talk about conversation*

§ Between now and tomorrow be especially observant of the conversations you hear or in which you take part. Ask yourself this question: What made some of these conversations successful and interesting and what caused others to be dull and ineffective?

Then prepare a three- to four-minute talk on one of the following subjects:

The Most Effective Conversation I've Heard Recently

Ways in Which I Can Improve As a Conversationalist

What Makes \_\_\_\_\_ (some person) an Interesting Conversationalist

Why I Like to Talk with \_\_\_\_\_ (some person)

Five "Don'ts" for the Conversationalist

Plan your talk carefully. A good way to "collect your thoughts" is to jot them down on paper, eliminate those that are least needful, add others, and then arrange your topics in a logical and convincing order. No matter which of the subjects you use, reference to particular conversations and conversationalists will lend liveliness to your remarks. Having made a rather detailed outline, you will likely wish to reduce it to a few major headings to which, if need be, you may refer as you address the class.

Although you should not memorize your talk word for word, it

would be well to practice giving it. Such practice will help you become familiar with your material, show you where improvements should be made, and make you feel more at ease when you actually stand before the class. §

By means of the several preceding Experiences many of the foremost characteristics of effective conversation have been brought to light. A summary of these characteristics should help fix them in our minds. The paragraphs which follow will constitute such a review summary and also direct our attention to aspects of conversation which may have been missed in the discussion of the Experiences.

*THE NATURE OF CONVERSATION:* The Latin and French words from which *conversation* is derived mean "to associate with," "to turn around," and "to turn often." Thus, by means of conversation, as we have already seen, we get along with people—we associate with them. Moreover, conversation "turns often" or "turns around"; it is a hand-ing-back-and-forth of thoughts. Clearly, then, pleasant and profitable conversation consists of the exchange of ideas, opinions, points of view, and experiences concerning the topic being discussed. A conversation somewhat resembles a basketball game. In conversation, as in basketball, each member of the group seeks to handle the ball cleanly and fairly, hopes to forward its progress toward the goal, and tries to pass it to another player who is in a scoring position. In basketball the purpose is to score points; in conversation the purpose is to give and receive ideas and experiences and to clarify and develop them.

*THE CONVERSATIONAL ATMOSPHERE:* The most satisfying conversations occur among relatively small groups of people who, even though their lives may follow different paths, are interested for the moment in the same subjects. Because of some common problem, some question that has been raised or assertion made, each person in the group likely feels the inclination to bring his experience and viewpoints to bear upon the subject. The informality of a small gathering in which people stand or sit near each other makes for ease and friendliness of manner and simplicity and frankness of expression. In such an atmosphere people come to understand each other, to respect opinions unlike theirs, and to revise their own ideas in view of the fuller insights they have attained.

*THE CONVERSATIONAL VOICE:* Since conversation consists of the interplay of thoughts and experiences, it is essential that each speaker

talk clearly and loudly enough so that he can easily be heard. Shouting is to be avoided, however, for it is contrary to both the purposes and atmosphere of friendly intercourse. Moreover, shouting rarely makes a statement convincing; indeed, the reverse may be the result. On the other hand, inaudibility or mumbling stifles interest. The specific circumstances must be our guide as to the loudness of our voices, our rate of speech, and our placement of emphasis. Chief among these guiding circumstances are the nature of the subject, the number of persons present, and the surroundings.

*ANIMATION AND LIVELINESS IN CONVERSATION:* Conversation over the radio is often more inviting than that in books; conversation in motion pictures or stage plays generally seems more real than that in radio stories. The reason is obvious: voice inflection, facial expression, posture, gestures, and larger movements of the body all contribute to clear and effective communication. They add zest, flavor, and life to conversation; they reveal the speaker's interest and his attitudes; they help hold the listeners' attention. The overuse of any of these supplements to words produces stageyness and affectation. However, the facial expressions, vocal inflections, gestures, and other body movements which are appropriate to the ideas being expressed and which almost automatically accompany speech are both useful and natural means of increasing the meaningfulness, liveliness, and animation of conversation.

In addition to employing these largely physical accompaniments to talk, the skilful conversationalist is alert and enthusiastic in manner, makes use of illuminating illustrations and anecdotes, possesses a diversity of interests, and reveals his appreciation of the thoughts and experiences of others.

*THOUGHTFULNESS IN CONVERSATION:* Although conversation is the most unpretentious of all speech activities, it requires both the thoughtful and the effective statement of ideas. Since an idea cannot be expressed effectively unless it is understood, it is first of all up to the conversationalist to "know what he is talking about." Moreover, if ideas are worth contributing to a conversation, they are worth stating clearly and convincingly; otherwise, "silence is golden." To be sure, when we write, we have more time and opportunity to choose words, construct sentences, and organize our thoughts than when we converse. It is also true that much of our written expression would be out of harmony with the spirit of conversation. Despite these facts,

however, careless language usage and slovenly statement of ideas are enemies of productive conversation just as they are of any other act of communication. Therefore, the conversationalist will be certain of what he wishes to say and will seek to say it as clearly, accurately, and vividly as he can.

*THE LISTENER'S RESPONSIBILITY:* In any conversation it is just as essential that we listen thoughtfully as that we express ourselves clearly and forcefully. Unless we earnestly endeavor to understand what our fellow talkers are thinking and feeling, we cannot reply to them pointedly and pertinently. Generally speaking, the "good listener" is also the good talker. Moreover, as a matter of common courtesy we should be as attentive listeners as we expect our associates to be when our turn comes to contribute.

*COURTESY IN CONVERSATION:* Closely related to the need for thoughtful listening are certain other elements of conversational courtesy. It is both discourteous and presumptuous to attempt to monopolize the talk. Likewise continually to interrupt other speakers is to exhibit bad conversation manners. The conversational bully is just as obnoxious and unpleasant to have around as the physical bully.

Both courtesy and the basic purposes of conversation demand that we keep to the point under consideration. If the group as a whole turns its attention in other directions, that is another matter, of course. But any individual's endeavor to control the subject-matter of conversation is both selfish and obnoxious. The courteous conversationalist—he who respects the ideas and privileges of his companions—is most likely to be accorded the courtesy of his fellows.

## EXPERIENCE 12

### *Developing a "Code for Conversationalists"*

¶ Review carefully the preceding material, beginning with the paragraph headed "The Nature of Conversation." Then prepare an outline of that material. If you wish, you may devise other major headings than those found at the beginning of each of the several paragraphs. Under each main heading list what you believe to be its principal sub-topics. Feel free to add to the sub-topics presented in the text. You may entitle your outline "A Code for Conversationalists."

Bring your Code to class and be ready to read it.

After several of the "Codes for Conversationalists" have been read to the class, the group will decide on one to be used as a guide for the

conversations shortly to be undertaken in your speech class. Each member of the class should make himself a copy of this Code and become thoroughly familiar with its contents. §

### EXPERIENCE 13

#### *Testing the "Code for Conversationalists"*

§ With your "Code for Conversationalists" clearly in mind, pay particular attention for a day or two to the conversations in which you take part and those you happen to overhear.

As a result of your observations you should be able to present thoughtful answers to the questions which follow. Jot down your answers so that you can participate promptly and clearly in the class discussion of the questions.

1. What portions of the Code are most often violated? What are the results of these violations?
2. Which portions of the Code do you as an individual need to observe more carefully? Why?
3. What portions of the Code need not always be adhered to? Why? Under what circumstances may these portions safely be ignored?
4. As a result of your investigations what changes in the Code would you advise? Why? §

### *Conversation Experiences*

The preceding Experience enabled us to test our "Code for Conversationalists." Moreover, we are continuously employing conversation in many natural situations both in and out of school. Nevertheless it would be well for us to submit our Code to further testing and, at the same time, to carry on a number of conversations in class for the specific purpose of developing skills which we may not yet possess fully enough. Therefore, our next activity will consist of conversations in the speech class itself.

### EXPERIENCE 14

#### *Planning for a series of conversations*

§ Prepare a list of at least three subjects you would like to talk over with several other members of your class. These subjects may concern anything of interest and significance to you—hobbies, sports, some current event, vocations, books, radio programs, personal prob-

lems you face, your other school work, after-school occupations, plans for vacation, plays you have seen, questions of etiquette, and so on.

Under each of your topics, list the names of the classmates with whom you would like to talk. Try to choose those students who are, you think, interested in your topics and who have valuable contributions to make to them.

Be ready to present your suggestions to the class. A secretary appointed for the purpose can write the proposed topics on the blackboard and under them the names of students desirous of taking part in conversations about them. §

### EXPERIENCE 15

#### *Participating in informal conversations*

¶ Now you are ready for several periods of small-group conversations.

Groups of from two to five students will gather in various parts of the speech classroom and in adjoining classrooms if they are available. Should the classroom chairs be movable, they should be clustered so that each member of a group can see every other member and hear him easily.

The students in each group will talk for as long as they wish about the subjects which interest them. When a group completes its conversation, students may join other groups, being careful, of course, not to interrupt what is going on and not to enlarge any group to an unwieldy size.

Frequently it will happen that two or three groups will simultaneously be discussing the same subject. In that event certain members of one group may wish to detach themselves from the group with which they started and exchange places with members of another. This exchange is all to the good if it can be effected without confusion. Frequently, too, a group will be joined by the teacher or some other student who possesses information or ideas pertinent to the subject under discussion.

Although in connection with Experience 14 numerous topics for conversation were proposed by members of the class, perhaps various of the suggestions which follow may serve as starting-points for other interesting and profitable discussions.

1. Some local, national, or world problem which at the moment is occupying the attention of people in general

2. Some bill that is before either the state or the federal legislature, a bill concerning which there is heated difference of opinion

3. A forthcoming election, local, state, or national: the issues involved and the candidates

4. A recent mechanical invention or improvement

5. Some significant scientific development

6. The qualities of some much discussed motion picture

7. Some popular book or stage play

8. Some interesting problem that has arisen in the school work in science, history, economics, French, and the like

9. The selection of a play for class or school production

10. Determining the cast for such a play

11. Making plans for an assembly program to be given by the speech class

12. A discussion of the needs of the school library

13. Problems facing the student self-government

14. Possibilities for a class party of some sort

15. Proposals for securing a "Browsing Corner" in the library or setting aside a separate magazine room in the school

16. The formation of a class team in some seasonal sport

17. Needed changes in the policy, management, or contents of the school newspaper or magazine

18. The consideration of plans for increasing the safety of the younger students on the playground as well as on the way to and from school

19. The strengths and weaknesses of various popular radio programs

20. Needed improvements in the traffic ordinances of the community

21. The discussion of proposals that might be sent to the city council concerning public playgrounds, parks, or community meeting places

22. Suggestions for increasing community cleanliness and for the beautification of civic centers and highway and railroad right-of-ways

23. The formation of a garden club, aviation club, writers' club, book club, dramatics club, swimming club, ski club, or the like

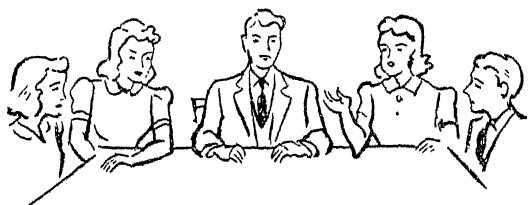
24. Proposals for additions or improvements to the school buildings and grounds §

## EXPERIENCE 16

*Participating in public conversations*

¶ You have doubtless heard so-called "panel discussions" or "round-table talks" over the radio. A panel discussion is nothing more than a conversation carried on in the presence of an audience. During recent years public round-table discussions have become popular both with speakers and audiences because they tend to be more animated and informal than set speeches and debates.

Probably several of the groups of students who have been conversing in connection with Experience 15 have conducted especially lively discussions concerning subjects of particular interest to the class. Various of these groups may volunteer or be chosen by the teacher to continue their conversations while the rest of the class listens in. For the convenience of the audience the panel should be arranged in a semicircle or around three sides of a table in the front of the room.



*"...the panel should be arranged...around three sides of a table in the front of the room."*

Upon the completion of each of these public conversations, other members of the class should be free to ask questions, to contribute to the subject that has been treated, and to point out the strengths and weaknesses of the conversations they have heard.¶

*Conversation Etiquette*

The conduct of almost all our social and occupational activities must conform in some degree to "the rules of the game." Few of these rules have been arbitrarily established. Rather, they have developed along with the activities themselves. Consequently they undergo changes from time to time. In reality, then, they are merely customs or conventions which tend to make for increased harmony and ease in human relationships. Although there is rarely anything sacred



about these conventions, none the less if we violate them, we should do so intentionally and for a worthy purpose, not because of ignorance or as a feeble way of "showing off."

Conversation, like other social activities, is subject to various conventions. A few of the elements of conversation etiquette have been pointed out earlier in this chapter, particularly in the section entitled "Qualities of Effective Conversation." However, it would be well for us to devote a class period or two specifically to the problem of good manners in conversation.

#### EXPERIENCE 17

##### *Discussing questions of conversation etiquette*

¶ Most people are willing to admit their uncertainty about various matters of social conduct. You are probably no exception.

Draw up a list of at least five questions dealing with conversation etiquette—questions which you would like answered. Then try to find the answers in two ways: (1) by consulting your parents and other adults; (2) by reading the pertinent sections of such books as Emily Post's *Etiquette*, Florence Hall's *Good Form for All Occasions*, Marion Harland's *Everyday Etiquette*, and Beatrice Pierce's *It's More Fun When You Know the Rules*.

Bring to class both your questions and the answers you have found for them. However, before you read your answers, the class should be allowed to discuss your questions.

Dividing the class into small conversation groups will enable more students to raise their questions and discuss the answers.¶

#### EXPERIENCE 18

##### *Finding solutions for conversation difficulties*

¶ Prepare thoughtful answers to each of the following questions. Consult your parents and other adults and read from the books mentioned in Experience 17, should you wish or need to. If, as is likely, you find differences of opinion among your acquaintances and the books you use, decide on answers which seem both most generally acceptable and most logical and natural.

1. What is a good way to start a conversation with a comparative stranger seated next to you at a dinner party?
2. How can you draw into such a conversation the persons to your right and left and across the table?

3. What can you do to revive a conversation that seems to be going dead?
4. How can the subject of a conversation be changed without one's being abrupt or appearing rude?
5. How may one withdraw from a conversation without offending the person or persons with whom one has been talking?
6. In serious conversation when are humorous anecdotes appropriate? When inappropriate?
7. How is it possible, without appearing argumentative, to confute statements made by someone in a conversation?
8. What sorts of subjects do you consider appropriate for brief conversations at dinner parties, dancing parties, informal calls, or somewhat formal receptions?
9. By means of conversation how can you make comparative strangers feel at home in a group?
10. How may long silences be avoided in small social gatherings?
11. What displeasing traits have you observed in people who are called "the life of the party"? How may an individual rid himself of these traits and, at the same time, retain his liveliness and social leadership?
12. How by means of questions can one help one's guests feel at home?
13. How may a host help a timid guest overcome his shyness?
14. Under what conversational circumstances should purely personal matters be avoided?
15. Why is it essential that each participant in a conversation keep in mind what he knows about the personality of those with whom he is talking? §

\* \* \* \* \*

Up to this point we have dealt with what may be called *general* conversation. We have seen what a large place it occupies in our daily lives and what its purposes are; we have come to conclusions as to the qualities of effective conversation; we have carried on informal conversations; and we have set up various principles of conversational etiquette. Most important of all, we have probably become more skilful and interesting conversationalists.

But there are several informal speech activities, either completely or largely conversational in nature, which should receive specific attention. Chief among them are talking in our classwork in all school

subjects, telephoning, introducing people, interviewing, and salesmanship. Except for the last, we all shall use language orally in these ways—and many of us are destined to be salespeople. Therefore the next chapter will be devoted to the several topics just listed.

However, a significant fact should be borne in mind: What we have been learning about conversation in general and the skills we have been developing in it are all basic to success in the language uses to which we shall turn next. Consequently we need to achieve as complete mastery of these facts and skills as possible.

#### EXPERIENCE 19

*Giving a short talk about some phase of conversation*

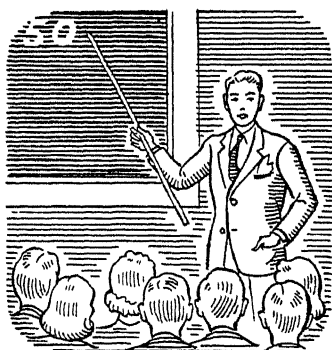
¶ Think back over the whole subject of conversation as it has been dealt with in your text and considered in class by means of the various Experiences. Reread any portions of the chapter in which you are especially interested or concerning which you do not feel altogether sure of yourself. Then choose two or three specific topics concerning conversation which you are willing to discuss in a brief talk before the class. Turn the topics over to a program committee, which will schedule a series of two- or three-minute talks by means of which several, perhaps all, members of the class will present their ideas respecting various phases of conversation. If you care to select conversation topics not fully dealt with in this chapter, by all means do so. §

#### ALTERNATE EXPERIENCE 19

*Raising questions concerning Chapter II*

¶ Review Chapter II carefully. As you do so, prepare eight questions concerning the materials of the chapter. In devising your questions be sure to cover all sections of the discussion of conversation. Make certain that you can give complete and accurate answers to your own questions.

Bring your questions to class and have your fellow students answer them orally. §



### CHAPTER III

## *We Talk Informally*

JANE, I 'phoned Mr. Montague last evening. I'm to see him this afternoon. I'll get his ad for the next issue of *The South Post* or quit being business manager!"

"Swell, Duke—about the ad, I mean. And did you hear? I interviewed his excellency, Mayor Watson, yesterday, and 'll have the story written up way ahead of deadline. How's 'at?"

"Fine. But how'd you get to him? Dad says he's tough to see since this scandal hit the papers."

"Oh, I just twiddled a string or two with our neighbor, the alderman. He's up for election, you know. He said a good word to the mayor's secretary. The secretary—uh-huh, a man—trotted me right in and introduced me to the mayor. Simple, when you know how. I was scared though, at first; but I got a good story."

"You gals. . . ."

\* \* \* \* \*

The foregoing, a small part of a dialogue recently overheard by one of the authors of this book, might have occurred in any one of a thousand American schools. In a bit of conversation lasting less than a minute, references were made to telephoning, introducing people, interviewing them, and selling. These topics, as you already know, along with the talking—conferences, discussions, recitations—

which form so large a part of the class activity in all school work, will constitute the five sections of this chapter.

### EXPERIENCE 20

#### *Investigating the basic purposes of five types of informal talking*

¶ From Chapter II it will be recalled that people talk informally chiefly for three intermingling purposes: for companionship, for sharing thoughts and experiences, and for affecting or convincing their listeners.

Think over your various activities (1) in the class discussions or recitations in any school subject, (2) in telephoning, (3) in introducing people, (4) in interviewing, and (5) in selling (or having something sold to you). Then prepare thoughtful answers to the following question: Which of the three purposes of informal talking is especially prominent in each of these activities? Be ready to give your answers and your reasons for them to the class.

Be altogether frank in what you say. Do not hesitate to point out other and quite different purposes from those listed at the start of this Experience if you think other purposes are involved in any of the five types of activity. §

#### *Participating in Class Discussions*

In the majority of school subjects much of the classwork is conducted through the medium of speech. Furthermore, not a little of our success and satisfaction in this classwork depends upon our ability to talk in a manner easily understandable, direct, and pleasant to listen to.

The speaking we do is of two kinds: (1) We reply to questions asked us; we offer comments, explanations, and suggestions; we ask questions and seek information; we do a certain amount of oral reading; and we solve problems and demonstrate processes briefly and conversationally. (2) Occasionally we stand before the class and deliver more formal talks of some duration. In these talks we report on readings, field trips, and experiments; we tell stories and discuss ideas and problems; we relate interesting personal experiences in some detail.

The first of these kinds of talking—the informal and conversational—we employ period after period and day after day in our classroom activities. To this variety of classroom speech, therefore, we shall

give especial attention just now, leaving the consideration of more formal types of speaking until later in our studies.

### EXPERIENCE 21

#### *Examining various elements of classroom activity*

¶ With your own classroom experience in mind, prepare to discuss the questions which follow. Jot down your answers so that you may readily present them to the class. Explain and defend the position you take with reference to each of the questions.

1. What are the principal purposes of classroom recitations or discussions?
2. Keeping in mind your answer to the preceding question, what three rules for classroom conduct would you advocate? Tell why you consider these rules especially needful.
3. What kinds of classroom behavior are particularly destructive of attention, interest, profit? What should be done about these kinds of behavior?
4. If you are speaking, what kind of conduct on the part of your classmates is especially disturbing to you? If you are listening?
5. Should a student who is answering a question address his remarks to the teacher (or student chairman) or to the class as a whole? Why?
6. How loudly does a student need to talk in answering a question or discussing a topic?
7. Under what circumstances should a student rise while speaking? When is it satisfactory for him to remain seated?
8. If a student is seated near the front of the room, toward whom should he look when speaking?
9. If a student is explaining a problem at the blackboard or an experiment at the demonstration table, toward what or whom should he look?
10. For what two especial reasons must the members of a class or a conference group be just as alert when they are listening as when they are speaking?
11. Where do you prefer to have your teacher or student chairman stand (or sit) during a class period? Why?
12. How do you prefer to have the chairs, desks, or tables arranged in the classroom—in rows, in a semicircle, or in a hollow square? Why? §

Many of the conclusions arrived at in connection with the preceding Experience are probably similar to those agreed upon in Chapter II respecting effective and profitable conversation. That such should be the case is not at all surprising, for, after all, the best class periods are those in which interested, lively, and well-informed conversation takes place.

The most essential fact we need to remember about classroom activity is this: A class period is primarily an occasion for *group learning* rather than for individual recitation to the teacher. A class is a community—a group of people—whose chief purpose is to attain clearer understanding of ideas, surer mastery of subject-matter, and greater skill in making productive use of both ideas and subject-matter. If we recognize this fact, the nature of desirable classroom conduct is clearly indicated.

Basic to the success of any class or other similar meeting is careful preparation by all members of the group. Nine times out of ten, bungling, rambling, inexact, or incoherent talking is proof of thinking and preparation of the same variety. Such talking and such thinking are worse than none. We not only need to be prepared in order *to speak* intelligently and intelligibly; we also need to be prepared in order *to listen* profitably. The term "well-informed conversation" was used a moment ago in describing desirable classroom practice. The information we possess may have resulted from years of preceding experience, or it may have been secured for immediate use. That is immaterial. In any event, careful preparation and a continuous, alert readiness are the responsibilities of every member of a class in any subject.

Since a class period should achieve group learning, a student asked to discuss a topic or answer a question should do so for the benefit of the entire class. Therefore he should address his reply to the group as a whole rather than to the teacher or discussion leader alone. He should speak clearly and slowly enough (but not haltingly, of course) to be heard and understood without strain on the part of listeners. In the meantime every other person in the room should be physically and mentally attentive, ready to carry on from the point the speaker leaves off, to correct erroneous statements, to clarify ideas, or to ask pertinent questions.

If we see a person while he is talking, we probably understand him better. If he can see us, he is probably more comfortable. The

arrangement of classroom chairs, desks, or tables in a semicircle or hollow square permits each person to see everyone else. That is highly desirable. If chairs are arranged in rows, the speaker will generally need to turn in his seat so that he may be seen by the majority of the class. If he is going to talk for as long as a minute, he may need to rise. Should he be seated in the back of the room, students in front of him can shift their positions slightly in order to see him. It is decidedly awkward and unpleasant to talk to people's backs or listen to someone behind us. It scarcely needs to be added that even in informal talking a speaker should not gaze at the floor, over the heads of his listeners, or out of the window. The same is equally true of the audience.

An individual explaining a problem written on the blackboard or carrying on an experiment at the demonstration table should take a position to the right or left of his material (or behind it in the case of a table demonstration). In this position at least his profile is visible to his listeners even though he may be pointing toward figures or apparatus. By occasionally shifting his eyes from his materials to his listeners he will succeed in retaining the attention of the latter and in making them an integral part of the activity. This result, as we have seen, is essential if a class period is to attain its group-learning purpose.

## EXPERIENCE 22

### *Formulating a "Code for Informal Classroom Speaking"*

¶ Thoughtfully review the brief discussion of classroom speech conduct found in the several preceding paragraphs. Compare and contrast the content of these paragraphs with the conclusions at which the class arrived in its work with Experience 21. Then prepare a "Code for Informal Classroom Speaking." Your Code will consist of a logically organized list of items which you think will improve the conduct of classroom speaking and listening.

Bring your Code to the next meeting of the class and be ready to read it and explain and defend the material it contains. After several Codes have been presented to the class, the group as a whole will formulate one to which all its members will be ready to adhere not only in their speech work but in their other classes as well.

How do you account for the differences between this Code and the one you prepared for conversation? §



### *Talking by Telephone*

To many of us, telephoning has become almost as natural and necessary a means of communication as face-to-face conversation. We call or dial a number, wait a few seconds, and then, from far or near, a voice is miraculously conveyed to us. Whereupon we talk as casually as though we had hailed a friend who was passing by.

A mere child can master the *mechanics* of telephoning in a few minutes. Any of us can become efficient and pleasing *users* of the telephone by observing a few simple, common-sense principles.

#### EXPERIENCE 23

##### *Inspecting various aspects of telephoning*

¶ Carefully consider each of the following questions. Come to class prepared to state and defend your answers to them.

1. What do you mean when you say, "Susan has a good telephone voice"? What cues do you get for your answer to this question in the paragraph headed "The conversational voice" on page 22?

2. For what reasons do you agree or disagree with the following statement? "Long social conversations of a 'gossipy' nature are out of place over the telephone."

3. In answering the telephone in your home which of the following responses is preferable: "Yes," "Hello," "Charles Hamilton speaking," "This is Raleigh 2004," or "This is the Hamilton residence"? Give careful reasons for your answer.

4. If you are a clerk in a business establishment or an attendant in the office of a professional person, what should you say in answering the telephone? Why?

5. Suppose you have called a number and someone, whose voice you do not recognize, answers with "Hello." Under these circumstances which of the following responses is most appropriate for you to make? (1) "Hello. Who is this?" (2) "Is this the Merton residence?" (3) "Is this Raleigh 2004?" (4) "This is Vera MacIntosh. May I speak with Evelyn?" Give the reasons for your answer.

6. In the event you discover you have the wrong number, should you merely hang up the receiver, or should you express regret in some brief, simple fashion? What are the reasons for your answer?

7. Suppose the person with whom you wish to speak is not in, but the individual who has answered the telephone asks, "Is there any

message?" What courteous replies could you make in case you do not wish to leave a message? What would you say in case you wished the absent party to call you? Compose some other message to be conveyed to the individual with whom you desired to talk.

8. Suppose your party is not in and you are asked, "Who is calling, please?" Would you merely hang up the receiver? If not, would you reply (1) "Oh, it doesn't matter. I'll call again" or (2) "This is Arthur Jamison. Will you please ask Herb to call me when he returns?" Which of the foregoing responses is discourteous? Why?

9. What especially annoys you in the telephone conduct of people with whom you talk? If these persons are intimate friends, what can you courteously do to help them overcome their displeasing habits?

10. What displeasing telephone habits do you have? How can you rid yourself of them? §

Quite likely, differences of opinion and practice were revealed by the discussion of the foregoing questions. These differences are to be expected, for varying communities develop telephoning habits of their own. Even though these habits are unwieldy and time-consuming, we should not attempt to reform them overnight. To do so might cause mild resentment or lay us open to the charge of being affected. None the less, certain kinds of conduct in telephoning are preferable to others because they are more efficient and courteous.

*THE VOICE IN TELEPHONING:* A natural conversational tone, such as we use in speaking to someone five or six feet away, is the most satisfactory under normal conditions. Shouting over the telephone is as inappropriate and displeasing as it generally is in small-group conversations. The same is true, on the other hand, of mumbling or inaudibility.

Ordinarily we need to speak a little more slowly and distinctly over the telephone than we do in face-to-face conversation, since the individual with whom we are talking cannot see our facial expression or our bodily movements. As in other conversation, we need to employ exact and definite words and, at the same time, to reveal our meanings and attitudes by suitable intonation and emphasis.

Likewise we should speak slowly and distinctly when we give words, letters, and numbers to a telephone operator—if the system of which we are subscribers employs human rather than mechanical means of making connections. Most telephone operators are well

trained, courteous, and intelligent. In the vast majority of cases, getting a wrong number is the fault of the user of the telephone rather than that of the girl at the switchboard.

*ANSWERING THE TELEPHONE:* In America it is customary to say "Hello" in answering a residential telephone. This is a pleasant and friendly custom. But such a greeting is not at all informative. It is equally courteous and much more efficient to answer by saying, "Edward Ross speaking," or "This is the Ross residence," or "This is Evergreen 1216," or some similar brief statement. Thereupon the caller can ask for whom he wishes or proceed at once with his message.

Persons answering the telephone in commercial institutions or professional offices should always give the caller specific information, such as, "Doctor Arnold's office," or "This is Main 7642," or "This is the Wentworth Grocery." Telephone operators in hotels and large business establishments often precede their informative statement by some brief, friendly greeting such as "Good morning" or other greeting appropriate to special occasions or holidays. Such greetings lend a touch of intimacy to what may be a very matter-of-fact message. But whether this greeting is offered or not, the response should always include the name or the telephone number of the party receiving the call.

*ELEMENTS OF COURTESY IN TELEPHONING:* We should not abuse the convenience the telephone affords. One of the most common abuses is using the telephone for long periods of trifling and needless "small talk." Such conduct is thoughtless and selfish. The majority of telephones are on so-called party lines. Each subscriber to a party line is entitled to only a half or quarter of the use of that line. But two people, each on four-party lines, can and often do deprive six other subscribers of their rights by monopolizing the lines for extended periods. Such persons, moreover, are frequently the very ones who are most unpleasant when other subscribers attempt to put calls through or when they find the line is busy. A decent regard for the rights of others is the first law of courtesy in telephoning, as in other human relationships.

If we do not recognize the voice of the person answering our call and he does not tell us who he is or his telephone number, we should never say, "Hello. Who is this?" Rather, we should ask a specific question, such as, "Is this Lexington 9021?" or "Is this Mr. Paxton?" or "May I speak with Andrew, please?"

In case the individual called is not in and we are asked, "Who is calling, please?" or "Is there any message?" we should always reply courteously. At least we should give our name. Sometimes we shall request that a message be relayed or that a return call be made. Hanging up the receiver without replying to such a question is decidedly unmannerly, and to say "Oh, it doesn't matter. Good-by" is only slightly less so. In case no question is asked we may do as we like about telling who we are, but we should always terminate the conversation with a "Thank you. Good-by" or some similar courtesy.

If we have secured a number other than the one desired, courtesy demands that we express our regrets briefly and simply by some such statement as, "I'm sorry. I have the wrong number." To growl or hang up the receiver exhibits ill breeding, for, whosever the fault may be, it certainly is not that of the person who has answered the telephone.

*CLOSING A TELEPHONE CONVERSATION:* No matter how formal or how brief a telephone conversation may be (and even though we have secured the wrong number), we should never replace the receiver without some verbal termination of the message. The nature of this termination will depend to some extent, as it does in letters, upon our intimacy with the person with whom we have been talking. Under most circumstances a simple "Good-by" or "Thank you" or a combination of the two will suffice.

The observance of these few simple practices and attitudes will make our use of the telephone pleasant, efficient, and courteous. Since there is nothing either difficult or artificial about any of these practices, we shall do well to employ them in virtually all of our telephoning.

#### EXPERIENCE 24

##### *Making several telephone calls*

¶ Make at least three of the telephone calls suggested below. In doing so put into effect the procedures discussed in the preceding pages. Come to class prepared to report on the success of your telephone conversations and to indicate wherein they might have been improved either by yourself or the persons with whom you talked. Also tell the class whether or not you believe any of the proposed ways of using the telephone should be revised.

1. Call a school friend and inquire as to some assignment you have forgotten, mislaid, or misunderstood.

2. Telephone an acquaintance who has been ill and absent from school. Inquire as to his welfare and give him any needed help or information concerning his school work.

3. Inquire as to the condition of someone who is ill at home or in a hospital.

4. Telephone the public library to find out whether a book you want is on the shelves or to ask that you be notified when it comes in.

5. Call the proper department of some store and ask the price of an article you may wish to purchase.

6. Dictate a telegram over the telephone.

7. Call several of the members of some club, giving each member information as to a postponed meeting.

8. Invite a guest to dinner.

9. Express regrets at being unable to accept an invitation.

10. Make an engagement to meet a friend for luncheon Saturday noon.

11. Call a hotel and ask whether someone you are expecting has registered as yet.

12. Call the freight or express office to ask about rates, whether or not a shipment has arrived, or for an inspection of damaged goods.

13. Telephone your mother and ask permission to spend the night with a friend.

14. Telephone a neighbor and request the loan of some tool he owns or ask information about some problem of gardening, wall-papering, or some local service he uses (such as laundry, furnace repair, plumbing).

15. Report an accident to the police.

16. Report a fire to the fire department.

17. Report defective service to your telephone company.

18. Call the accounting department of some business institution and report an error in its monthly statement.

19. Make an appointment with a physician or a dentist.

20. Make an appointment for an interview concerning a position you are seeking. §

## EXPERIENCE 25

### *Conducting telephone conversations in class*

¶ Divide the speech class into pairs of students. Each pair will prepare and conduct a telephone conversation before the class. The sug-

gestions in Experience 24 may form the content of the conversations, but students should feel entirely free to select subjects of more immediate interest to them.

After each conversation, the members of the class will point out the excellent features and the weaknesses in telephoning which have been revealed. §

### *Introducing People*

Throughout our lives we find it both necessary and pleasant to introduce people to each other. Furthermore, we all are frequently on the receiving end of introductions. This business of introducing people and being introduced to them is, in short, an essential informal speech activity in our social and vocational relationships. (Occasionally, too, we are called upon to introduce a speaker to an audience, but with that type of introduction we shall be concerned later.)

#### EXPERIENCE 26

##### *Inspecting local customs of introducing people*

¶ Recall the numerous introductions you have made and received. Then prepare frank answers for the following questions.

1. In making or receiving introductions, what problems, difficulties, or embarrassments have you encountered?

2. Exactly what have you said when introducing a school friend to your mother? How did you happen to say precisely that?

3. How have the girls in the class introduced their escorts at parties to other girls? If different procedures have been used, which seem preferable? Why?

4. How have the boys in the class introduced their girl companions at parties to other boys? If different procedures have been followed, which seem preferable? Why?

5. Precisely how would you introduce your father to a woman teacher? Why?

6. Exactly what do you say when you acknowledge an introduction? Why do you say this?

7. Do the girls in the class shake hands with other girls or women in acknowledging introductions? What are your reasons for shaking hands or not doing so? Do you shake hands with men or boys in acknowledging introductions to them? Why?

8. Are the boys in the class accustomed to shaking hands with girls and women whom they meet? Why? In the event you do not shake hands, what do you do? Why?

9. As you reconsider the foregoing questions concerning introductions, jot down others that occur to you. §

Doubtless we have been introduced and have acknowledged introductions in various ways. It is not strange that such should be the case, for there are no absolutely fixed modes for introductions. Moreover, ways of introducing people undergo changes. The relatively elaborate manner employed by our great grandparents would seem exceedingly stiff and artificial to us. On the other hand, we would appear brusque, crude, and almost unmannerly to people trained in an earlier tradition.

At the present time the tendency is toward informality and simplicity. Observance of the practices described in the following discussion should enable us to make and acknowledge introductions with ease and assurance and in accordance with the most prevalent contemporary customs.

*MAKING INTRODUCTIONS:* In making introductions it is essential that we keep in mind the sex, age, and, to some extent, the position of the persons involved. Under most circumstances, we should present a man to a woman, a boy to a girl, a boy to a man, and a girl to a woman.

Thus in introducing our father to a woman teacher, for example, we should say, "Miss Williams, this is my father," or "Miss Williams, may I present my father?" or "This is my father, Miss Williams." Similarly in introducing a boy to a girl, we should say, "Janet Curtis, this is Arthur Stevenson," or "Janet Curtis, may I present Arthur Stevenson?" or "Miss Curtis, may I present Mr. Stevenson?"

In introducing a boy to a man we should say, "Mr. Fredericks, this is Edward Phillips," or "Mr. Fredericks, may I present my friend Edward Phillips?" The same form should be employed in introducing a girl to a woman.

Generally, too, a younger person of either sex should be presented to an older person of either sex. Thus in introducing a girl classmate to a man teacher or an adult relative or acquaintance, we should say, "Father, this is Geraldine Wade," or "Mr. Dodge, may I present Geraldine Wade?"

Differences in position sometimes present ticklish problems in connection with introductions. Ordinarily, however, individuals of acknowledged distinction are on the receiving end of introductions. Thus we probably would say, "General Thornton, may I present my brother, Samuel Seagraves?" However, very often prominent individuals may request introductions to people of less note. In this situation the procedure would be reversed, thus: "Mr. Seagraves, this is our guest, General Thornton." In this matter of recognizing differences of position, we need to exercise tact, common sense, and a friendly regard for the feelings of the people being introduced. Circumstances vary so greatly that it is unwise to attempt to abide by any set routine.

When introducing two boys, one of whom we know well and the other not so well, ordinarily it is gracious to accord the stranger the courtesy of presenting our friend to him: "Roy Avery, may I present my friend Edwin Church?" The same principle applies, of course, in introducing two girls, one of whom is a comparative stranger and the other a more intimate acquaintance.

It is also good form, especially when we are making a number of introductions, merely to mention the names of the individuals: "Mrs. Higgins, Mr. Ralston," or "Doctor Winston, Cynthia Church." Even under these circumstances, however, the principles already stated relative to the order of mentioning names should be adhered to.

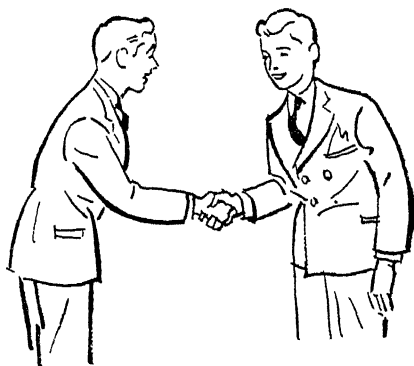
Frequently when we introduce people, we may wish to add some comment which perhaps will serve to break the ice and start a conversation. For example, to the introduction we may add remarks like the following: "Edwin's parents have a camp only about forty miles from yours," or "I understand that Roy is as interested in photography as you are, Edwin."

So far, we have given our attention wholly to what to do in introducing people. What *to do* should, of course, receive our chief emphasis. But perhaps it would be well to mention two or three introductory statements which, under most circumstances, are *not* considered in good form. For example, to say "Jim Anson, shake hands with Dick Ogden," or "Mervin Townsend, meet John Baker," or "Martha Dean, I'd like to make you acquainted with Ann Chambers" is not generally accepted as a proper manner of presenting people to each other.

One of the most embarrassing situations in connection with in-



troductions results from either forgetting names, mispronouncing them, or mumbling them. Therefore we should be sure that we know and pronounce clearly the names of people we are introducing. Likewise, when we are being introduced, we should make an earnest effort to hear and to fix in mind the names of people whom we meet. It is unpleasant either to ask that names be repeated or to have to tell someone our name. When such circumstances arise, however, it is far better frankly to say, "I'm sorry, I didn't get your name" than it is to miscall a person or to speak fumblingly because the name wasn't heard or has been forgotten.



*"Men and boys...will likely shake hands with others of their own sex..."*

**ACKNOWLEDGING INTRODUCTIONS:** Although acknowledging an introduction by saying "How do you do?" or "How do you do, Mrs. Beach?" may seem somewhat formal, such an acknowledgment is considered preferable to any other. Both persons, of course, acknowledge the introduction.

The friendly custom of accompanying the verbal acknowledgment by shaking hands is widespread in America, especially among men and boys. It also prevails, but less universally, among women and girls. But we should not take the verb *shaking* too literally; a brief clasp of hands will suffice. Moreover, we should neither crush the other person's knuckles nor limply lay a lifeless set of fingers into his outstretched hand.

Occasionally a slight inclination of the head will serve men and boys better than a handclasp in acknowledging an introduction to women or girls. This is especially true if we are being conducted among several guests who are seated. It is awkward, while standing, to shake hands with someone who is sitting down. Men and boys, how-

ever, will rise when being introduced to either other men or boys or to women or girls. Having arisen, they will likely shake hands with others of their own sex and either shake hands or bow slightly to women and girls, according to the custom of the particular community.

If we wish to express our pleasure at meeting someone, it is better to do so later during a conversation or at the time we take our leave. Moreover, we would do well to avoid effusiveness and superlatives in expressing our satisfaction at having met someone. This same caution should be observed, of course, in thanking our host and hostess for their hospitality. A good rule to follow in these situations is to exercise friendly simplicity and restraint of manner.

#### EXPERIENCE 27

##### *Practicing making introductions*

¶ Conduct a number of introductions in class. Each member of the group should be ready to introduce at least four of the pairs of people listed below. Classmates may assume the rôles of the persons involved in the introductions. Be ready to explain why you made the introductions as you did.

Your father, a school friend

Your father, a man teacher

Your mother, a boy acquaintance

Your sister, a girl acquaintance

Your uncle, the school principal

A male doctor, a woman patient you have brought him

A male doctor, a man patient you have brought him

The mayor of your city, a classmate

An assembly speaker, the president of your class

An out-of-town guest, a classmate (both boys)

An out-of-town guest, a classmate (one a boy, the other a girl)

The president of your class, a salesman of class pins

Two boys, both of whom you have just met

A boy and girl, both of whom you have just met §

#### EXPERIENCE 28

##### *Writing out specimen introductions*

¶ In the preceding Experience you made introductions before the class. Now for six of the other pairs of people listed in Experience 27

write out introductions. Be ready, of course, to defend your manner of introducing these people. §

### *Conducting Interviews*

An interview in reality is merely a conversation concerning a subject of importance to at least one of the parties involved. Generally, of course, all the participants have a stake in the results of an interview. For that reason it may be said that interviews are more *specifically purposive* than most other conversations; they are business conversations—using the term *business* in a broad sense.

#### EXPERIENCE 29

##### *Listing occasions for interviews*

¶ Make a list of all the kinds of interviews a high-school student is likely to take part in. In making this list, which probably will contain a dozen or more kinds of interviews, think back over those in which you have actually participated and try to visualize other circumstances in which you might need to interview someone.

The various entries in your list may be stated briefly, but they should be described with sufficient definiteness so that your classmates will readily comprehend the occasions you are listing. The following illustrations may serve as models:

An interview with Doctor Thomas for the purpose of requesting him to address the school assembly

An interview with the school principal relative to changing the date for the class party

An interview with a citizen living near the school regarding a complaint he has made to the school officials §

Save for later use the list of interview situations you make in connection with this problem.

#### EXPERIENCE 30

##### *Describing an actual interview*

¶ Prepare to tell the class of some interview in which you have taken part. State the purpose of the interview, the nature of the discussion that occurred, and the results. Indicate also what you might perhaps have done to improve your part in the interview. §

## EXPERIENCE 31

*Planning an interview concerning a position*

¶ Each member of the class is to consider himself an applicant for an after-school or summer-vacation job. Prepare to tell the class:

1. How you learned that a vacancy exists which you think you can fill
2. How you would go about making an appointment for an interview concerning the position
3. What credentials, if any, you would take with you for possible use during the interview
4. What your first statements would be in meeting your prospective employer
5. To whom you would refer the prospective employer in the event he asked for references
6. What you would say at the conclusion of the interview §

## EXPERIENCE 32

*Planning an interview with a prominent individual*

¶ Each member of the class is to assume the rôle of reporter for the school paper or, if you wish, a professional reporter for a local journal. Your editor has given you the assignment of interviewing a prominent person who at the moment is visiting the city. This prominent individual may be an official of the federal government, a noted writer, business man, actor, surgeon, or traveler. Having in mind some particular person to be interviewed, tell the class your answers to the following questions:

1. For what purposes do you wish (or are you requested) to interview the individual in question?
2. Why would you or would you not make an appointment with the person to be interviewed?
3. If you did make an appointment, how would you go about it? What would you say?
4. Upon coming into the presence of the individual to be interviewed, what would you say first?
5. Why would you or would you not have clearly in mind certain questions to ask during the interview?
6. In the event the individual being interviewed declined to answer any of your questions, what would you do?

7. If the person made a remark and then said it was "off the record," what would he mean?

8. Why would you or would you not take brief notes during the interview? In case you did take notes, would you ask permission to do so, or wouldn't you? Why?

9. In the event the person being interviewed did not terminate the conversation, how would you do so? §

Our work with the foregoing Experiences has no doubt raised a number of questions as well as provided us with certain conclusions as to the various purposes of interviews and ways of conducting them. One of our conclusions should certainly be this: The "Code for Conversationalists" developed in Chapter II is just as pertinent to interviews as to other types of conversation. Additional items we need to bear in mind in connection with interviews are given attention in the following discussion.

*MAKING AN APPOINTMENT FOR AN INTERVIEW:* In the interests of courtesy and the saving of time, an appointment for an interview should be made in advance. We have no right to obtrude ourselves upon people who are too busy or do not wish to see us. On our parts, we have no desire to be kept waiting for extended periods preceding an interview. Appointments will ordinarily be made by telephone. Occasionally, however, they should be made by letter, especially if we are answering an advertisement which suggests this method.

When we ask for an interview, we should be frank and direct in stating our purpose. We should accommodate our convenience to that of the person we hope is going to see us. We should thank him simply but sincerely whether or not our request for an appointment is granted.

*PREPARING FOR AN INTERVIEW:* Whatever the nature or purpose of an interview, preparation is essential.

If the purpose is to apply for a position, we need to be ready to answer quickly, honestly, and completely the questions which will inevitably arise relative to our training, experience, references, plans for the future, and the like. A good way to prepare is to put ourselves in the position of the person whom we are to see and ask ourselves what we would wish to know were we in his place.

If the purpose of an interview is to ask a favor—such as to use a vacant lot for a playground, to invite someone to speak to our class,

to borrow materials for setting a play or putting on an exhibit—we need to be ready to state our reasons for requesting the favor and to convince our listener that in granting it he is contributing helpfully to a worthy enterprise. Furthermore, we should have prepared in advance to answer the questions which we think will be asked.

If the purpose is to attempt to settle a misunderstanding or other controversy—such as to establish the causes of a traffic accident, to determine the responsibility for damages to property, or to readjust the terms of an agreement—we should come armed with adequate evidence and convincing arguments in support of our case. Moreover, we should be prepared to refute the contentions of the opposition. In interviews of this type, straightforwardness and honesty should never give way to deceit or inaccuracy of statement. If both parties earnestly desire to settle the issue fairly and amicably, they will be able to do so even if it is necessary to compromise at various points.

If the purpose of the interview is to acquire information from an individual or about him—such as to obtain interesting facts from a traveler or expert in some line of endeavor, to gather biographical data or opinions from some prominent personality, or to secure the point of view of some participant in a significant controversy—our preparation should in part consist of becoming as familiar as we can with the facts generally known about the person. The possession of these facts will enable us to make pertinent comments and ask questions which will encourage free and informative conversation.

Unless we are prepared in these ways, our interviews are certain to ramble unsatisfactorily, to be wearisomely repetitious, and to be punctuated by uncomfortable pauses.

*BEGINNING AN INTERVIEW:* The first three steps in an interview are these: to introduce ourselves (if the person to be interviewed is a stranger); to thank him for his courtesy in seeing us; and to state our mission.

*CONTINUING AN INTERVIEW:* The preliminary formalities having been completed, the individual we are visiting will likely have remarks to make or questions to ask. However, in the event he does not pick up the conversation, we should momentarily take the lead, going quietly and directly to the matters of chief importance to us. In many types of interviews our principal motive is to have our host talk as freely as he will. Consequently we should leave as many openings as possible for him to assume the talking rôle. Since we have prepared

for the interview and he may not have done so, we can skilfully make these openings by asking questions and by referring to his achievements, experiences, and interests. In other types of interviews—particularly those in which we are applying for a position—we are the ones who will answer questions. Under these circumstances we shall refrain from making extended statements unless they are asked for.

Various types of interviews—especially those whose purpose is the securing of information or the drawing up of agreements—require the taking of notes during the conversation. Notetaking should be unobtrusive, rapid, accurate, and generally with the permission of the individual being interviewed.

If our host expresses hesitancy about answering a question or discussing a topic, we should rarely urge him to do so. Likewise, should he assert that some remark of his is "off the record," we are to infer that he does not wish to be quoted on the point. His wishes in this matter should be scrupulously observed.

Even though an interview is of great interest or benefit to us, we must avoid over-staying our welcome. Our host may be a patient and polite individual who will not exhibit outward signs of desiring to terminate the conversation. None the less, having completed our business, we should prepare to take our leave. If we are asked to remain and are sure that the request is more than a courteous gesture, we should accede to our host's wishes, of course, for we do not care to create the impression that we are in haste to get away. Courtesy, common sense, and human insight are better guides than fixed rules for determining the length of an interview.

*"Various types of interviews  
...require the taking of notes  
during the conversation."*



*CONCLUDING AN INTERVIEW:* Having fulfilled the purpose of an interview, we should thank our host briefly and simply for his consideration. Such statements as the following will serve: "Thank you, Mr. Turner. I appreciate the information (encouragement, assistance, opportunity) you have given me," or "It has been a pleasure to talk with you. My class (or our readers) will profit from the material you have given me," or "You have helped me greatly, Professor Moulton. Thank you very much," or "Thank you for considering my application. I'll mail you the material you wish at once," or "I think we have solved our problem fairly. I appreciate the attention you have given my views of the matter."

### EXPERIENCE 33

#### *Conducting interviews in class*

¶ In Experience 29 each of you prepared a list of interview situations. Select one of them which appears to you to be especially practical. Then choose some member of the class who will assume the part of one of the persons in the interview while you assume that of the other. (Arrangements should be made so that each member of the class will both choose a partner and be chosen as one.)

With your partner prepare to carry on an interview before the class. Decide in advance who is to be who, what the purpose of the interview is, and in general how it will proceed. You and your partner may wish to rehearse once or twice prior to conducting the interview before the class.

When your turn comes, carry on the planned interview without previously divulging to the class who you are or what the purpose of the interview is. Let that information appear in the course of the interview.

The class will eavesdrop, so to speak, and at the conclusion of your interview will tell you in what respects it was an effective one and in what ways it might have been improved. §

### *Selling*

What pictures come to our minds in connection with the words *selling*, *salesman*, *salesmanship*?

First of all we probably think of clerks behind counters in stores; or of men who try to persuade our parents to "trade in" the old car or refrigerator; or of insurance men; or of young people who main-



tain that magazine subscriptions will send them through college. To be sure, all of these people are salespersons; their job is to sell merchandise or services.

But do we think of commercial artists, of writers of advertising for magazines, newspapers, bill-boards, and the radio? Do we think of the radio announcers of sponsored programs? Do we think of American citizens who spend their lives in South America, Europe, or the Orient as representatives of farm-implement manufacturers, soap companies, or oil producers? All of these persons, too, and only a few have been mentioned, are engaged in one aspect or another of selling.

Indeed, the distribution of merchandise and services is one of the most complex, diversified, and intriguing phases of the life of our time. That being the case, we cannot pretend to go into much detail concerning selling in these speech studies of ours. However, we can come to some general conclusions as to the part speech plays in salesmanship, and as to effective sales conduct in our everyday activities of buying and selling.

Among the purposes of conversation, we remember, is that of affecting or convincing the people with whom we talk. Conversation for this purpose consists, in a very real way, of selling. We endeavor "to sell" our *ideas* and, so to speak, *ourselves*. With one exception, the purpose of the professional salesman is identical. He seeks to sell his *merchandise* and *himself*. Just as the average listener associates ideas with the persons who express them, so does the average buyer associate articles of trade with the human vendors of those articles. Thus, both in general conversation and in selling, one of our aims is to create a personal relationship favorable to the desired transfer of thoughts or material goods. Although speech is not the sole means of achieving this relationship or of making the transfer, it is one of the most essential.

#### EXPERIENCE 34

*Noting how conversation, interviewing, and selling are related*

¶A. Review Chapter II. Choose at least three principles of effective conversation which you believe should be applied to sales activities. Prepare to state these principles to your class and to tell why you think they should be observed by the salesperson.

B. Review the section in the present chapter devoted to inter-

viewing. Select at least three principles or practices essential for effective interviewing which you think are also needful in selling. State the principles to your class and give your reasons for choosing them. §

### EXPERIENCE 35

#### *Evaluating sales conduct*

§ Think back over your experiences with salespeople. Some of these experiences have been pleasant, instructive, and profitable. Others have probably been annoying if not downright disagreeable.

Analyze both the pleasant and annoying experiences. Then list at least three specific kinds of *general* conduct and three kinds of *speech* conduct which make for sales efficiency and satisfaction. Be ready to explain and defend the items on your list. Next make a list of "Don'ts for Salesmen." In your list include both actions and speech conduct the salesperson should avoid. Tell the class why you included each of your "Don'ts." §

In addition to the need of being able to sell our *ideas* and ourselves in our everyday conversational and other social relationships, almost all of us will have occasion to sell *goods* of one kind or another. We may only sell tickets to some community affair, memberships in some charitable organization, or articles of our own which we wish to dispose of. On the other hand, not a few of us will become salespeople in retail stores, field solicitors, traveling representatives of manufacturers, and the like. Whether selling becomes a major or an incidental part of our lives, we wish to be as successful as we can at it.

Effectiveness in selling, like effectiveness in all other human relationships and endeavors, is rarely to be achieved from following any absolute rules of behavior. Experimentation, arduous practice, keen observation, revision of viewpoints, willingness to consider suggestions, and capacity to learn from experience—all of these activities and personal attitudes contribute to sales effectiveness. None the less, thoughtful familiarity with certain guiding principles makes the task easier and helps us avoid various grievous mistakes from the outset.

**KNOWING THE PRODUCT AND BELIEVING IN IT:** The first responsibility of a salesman is to become thoroughly familiar with the article or articles he is selling. He must be willing to devote long hours of study to attain this familiarity. If his product is an excellent one, his study will increase his enthusiasm for it. At the same time it will

enable him to reveal its quality to his customers and to answer expertly the innumerable questions he may be asked. (If his study reveals the product to be clearly inferior, he should, for the sake of his own future and the public welfare, steadfastly refuse to try to sell it. The reputation of "being able to sell *anything*" is not necessarily an enviable one.)

A useful knowledge and belief in one's own wares includes a familiarity with competing products. Nowadays people are inclined "to shop around." Contemporary methods of merchandising not only make that possible but encourage it. Furthermore, buyers increasingly "have to be shown"; they are less gullible, better educated, and have access to more numerous buying guides and other sources of information than once was the case. Many of them want point-by-point proof that an article of any great cost is sufficiently superior to competing products to warrant their purchasing it. It is up to the salesman to provide this proof both by his knowledge and by his convincing manner of expressing it.

*KNOWING HUMAN NATURE:* A successful salesman cannot be content with a thorough knowledge of his merchandise. People, both in the mass and as individuals, must be the objects of his earnest and thoughtful study. He must be something of a practical psychologist.

From the intelligent interpretation of his own experience and observation, he should learn that with this quiet, elderly customer, for example, he must exercise restraint, answer questions simply and directly, and avoid anything in the way of spectacular methods. On the other hand, his next customer, a somewhat confused and unself-reliant man or woman, may almost beg—without saying so, of course—to be convinced. With this prospect, then, he may be more energetic and forthright. But he must be wary here, too, for this is just the sort of person who is fearful of making up his mind too soon. Clearly, patience is necessary. His very next encounter, strangely enough, may be with an expansive, talkative individual. He must make no mistake here; he would if he sought to out-talk his customer. Instead, with a word here and there, he will let this person be his own salesman. By being an attentive listener, he will effortlessly convince his customer that he is an exceedingly clever salesman.

The English poet, Alexander Pope, once said that "the proper study of mankind is man." Although he was not thinking of salesmen, we see that his remark applies to them.

**CREATING AND MAINTAINING A FAVORABLE IMPRESSION:** Of course knowing one's product and being alert to differing aspects of human nature are prominent among the ways of creating a favorable impression. Indeed *all* of our sales efforts should contribute to this result. However, a number of specific items merit our particular attention.

*"Salespeople . . . will approach a customer alertly and with a pleasant and welcoming countenance."*



A salesman must keep himself scrupulously clean. This applies not only to his clothing but even more particularly to his person, for even customers whose own personal appearance leaves much to be desired resent uncleanness on the part of those who serve them. Whether they are justified or not isn't the point; the fact is that they do. Dirty fingers may ruin the sale of a dress. Messy hair may dull a customer's desire for a new hat. Body odor may lose a demonstrating car salesman a handsome commission.

The dress of salespeople contributes much to the impression they make. The first requirement is neatness. The second is appropriateness both to their work and their individual physical characteristics. The third is inconspicuousness. While drabness is unfortunate, gaudiness is even worse. So far as salesgirls or saleswomen are concerned, the same principles apply to the manner of arranging the hair and to the use of cosmetics.

Salespeople must exhibit a friendly willingness to serve. That does not mean that they will be servile in manner, "gushy," or stickily "sweet." It merely means that they will approach a customer alertly and with a pleasant and welcoming countenance. They should en-

deavor to put the customer immediately at his ease, oftentimes with a simple "Good afternoon," or with a remark of no greater import than a comment about the weather. A personal greeting may be added in case of previous acquaintanceship. The willingness to serve of which we are speaking must include almost inexhaustible patience and good temper in the answering of questions and the displaying of merchandise. This is true even though the salesman is convinced that his customer will shortly assert that he "is just looking around." The "looker-around" may be a purchaser next time!

As the preceding paragraph implies, there is no place in salesmanship—nor elsewhere either, for that matter—for superciliousness or an overbearing, condescending attitude. No other type of conduct is so certain as this to cause a customer to make a quick and permanent exit.

No matter what the particular nature of his selling activities, the salesperson who can remember names, faces, and customer tastes and interests possesses an incalculable advantage over those who either cannot or make no effort to do so. Strange as it may seem in view of certain of a customer's other attitudes, he likes to be recognized and addressed by name. As salespeople, then, we shall consciously cultivate our capacity to remember people—their names, addresses, and individual characteristics. By so doing we shall make our sales efforts more pleasant and efficient.

Just as customers are quick to notice the personal uncleanness or the unbecoming and inappropriate dress of salespeople, so also are they affronted by grossly incorrect or unsuitable language. In our selling, therefore, we should, first of all, speak correctly. We must earnestly endeavor to rid ourselves of any ungrammatical usages which mar our speech. In the second place, we should speak clearly. This means that the words we employ must be accurate and readily understandable to the great mass of people. With most customers we shall avoid the use of highly technical terms. Our voices must be pleasantly modulated, our words correctly pronounced. In the third place, our language should be quietly cheerful and friendly. On the other hand, we must not try to be "chummy" and intimate in the language we use with our customers. Few women relish being called "dearie" or "honey" by salesgirls. Men definitely resent the "doc" or "pal" or "chief" or "friend" lavished upon them by misguided salespersons.

*DEALING HONESTLY WITH CUSTOMERS:* An effective salesman takes the long view of his vocation. He realizes that he assumes a threefold responsibility: to his store or manufacturer; to the public; and to his own future. Happily these three responsibilities are in no way contradictory. The intelligent assumption and fulfillment of one of them promotes the fulfillment of the others.

A salesman who deals honestly with his customers will never knowingly lie about the products he is purveying. Neither will he resort to tricky disparagement of competing articles. He realizes that in doing so he may make a sale but lose a customer both for himself and his company. Instead, he will encourage comparison of goods, for his future success depends not only on the quality of the articles he sells but also on his customers' belief in his integrity.

Modern business institutions have learned from bitter experience that overselling a customer is disastrous. A salesman should never urge a purchaser to buy more of a commodity than he needs or can pay for. Nor should he endeavor to dispose of goods too costly for the prospective buyer. To do either is to invite the customer's later justified bitterness and his distrust both of the salesman and the company he represents.

Similarly, an honest salesperson will not stoop to smirking flattery or cajolery in order to sell an article that is unsuitable for the purchaser—whether the article be a building lot, a kitchen range, or a suit of clothes. Once the flattered customer regains his common sense, he loathes the unsuitable purchase and despises its hypocritical seller.

It should be clear from what has just been said that the honest salesman will not resort to "high-pressure" tactics. He aims at more than getting "the customer's name on the dotted line." The "foot-in-the-door" and "talk-the-prospect-into-a-stupor" technics are still practiced by "fly-by-night" salesmen and business concerns, but not by dependable and far-sighted sales representatives or institutions.

None of the foregoing remarks should be interpreted as advocating a lifeless, lackadaisical, "buy-it-or-not" manner on the part of a salesperson. Quite the contrary. In modern salesmanship there is still ample room for alertness of manner and speech, for vigor, and for honest persuasion. These attributes can be revealed in the salesman's conduct while the offensive and unproductive traits are eliminated.

**SHOWING RESPECT FOR THE CUSTOMER:** Closely akin to several of the other needful characteristics of effective salesmanship is the realization that customers as well as salesmen are entitled to opinions of their own. Consumers have had experiences with a number of the articles employed in the various aspects of modern living. The salesman must be willing to listen to these points of view attentively and to reply to pertinent questions growing out of users' experience. He must credit his prospects with intelligence. By doing so he helps create a friendly atmosphere conducive to pleasant human relationships in the transaction of business. Furthermore, he often derives helpful information from his prospects. Frequently this information is of a sort he can put to use in his future sales efforts.

#### EXPERIENCE 36

##### *Reporting an interview concerning salesmanship*

¶ Each of you is to arrange an interview with some business man. He may be the owner of a store, the salesmanager of an automobile or insurance agency, the circulation manager of a newspaper, the head of a local manufacturing company: In short, he may be any person actively concerned with salesmanship. The purpose of the interview will be to learn the chosen individual's opinions of what constitutes effective sales conduct.

Following the interview, report your findings to the rest of the class. In doing so, compare and contrast the results of the interview with the discussion of salesmanship in this book. §

#### EXPERIENCE 37

##### *Discussing readings concerning salesmanship*

¶ Ask the commercial teacher in your school to suggest some book or article dealing with selling. Spend an hour or so with the book or article. Then prepare to report your findings to the class, again comparing and contrasting this new material with the discussion of salesmanship in your text. §

#### EXPERIENCE 38

##### *Giving a talk about sales conduct*

¶ On the basis of what you have been learning and thinking about salesmanship during the past several days, prepare to talk to your class for three or four minutes on one of the subjects on page 60.

1. How I Rate Myself As a Salesman
2. How I Can Increase My Effectiveness As a Salesperson
3. The Strengths and Weaknesses of Some Salesman with Whom I Have Frequent Dealings §

\* \* \* \* \*

During the present division of our speech studies we have dealt successively with effective ways of participating in class discussions, of telephoning, of introducing people, of interviewing, and of selling. We have observed that all five of these speech activities possess various elements in common and purposes which overlap to some degree. Before we turn to our next unit—the intensely fascinating one of story-telling—we should profit from reviewing as a whole the five uses of speech in which we have been attempting to achieve understanding and skill.

#### EXPERIENCE 39

##### *Applying the materials of Chapter III*

¶ Prepare to discuss the following topics and questions with the rest of your class. Make sure that your answers are complete and thoughtful. Reread any portions of the chapter that will help refresh your minds relative to the several topics.

1. Think of a school-life situation—there are many of them—which would involve class discussion, telephoning, introducing people, interviewing, and selling. Describe the situation to the class.
2. How might the situation described in connection with the first topic be developed into a story?
3. What qualities of the effective salesman would make for skill in classroom discussion and interviewing?
4. Earlier in this book the assertion was made that language is man's principal means of getting along with his fellows. Show to what extent each of the five speech activities with which you have been at work enables people to associate amicably with each other.
5. Talking and writing are, as you know, similar ways of using language. In the next letter, essay, story, or science report that you write, what uses can you make of the material in this chapter? The possible uses are numerous. Point them out specifically.
6. You are going to some social affair next week. In connection with your arrangements for the affair and your participation in it,



which of the five speech activities will you employ? Exactly how and why will you use them?

7. Consider the vocational activities of any one of the following: lawyer, doctor, shop foreman, minister, storekeeper, housewife, teacher, hospital superintendent, secretary, newspaper editor, labor leader. Tell the class to what extent and why each of these vocations requires skill in group discussion, telephoning, interviewing, introducing people, and selling.

8. Which of the five speech activities requires the greatest physical and intellectual alertness? Consider your answer carefully and give it and reasons to support it to your class.

9. How do you account for the fact that courtesy appears to play so prominent a part in all five of the speech activities?

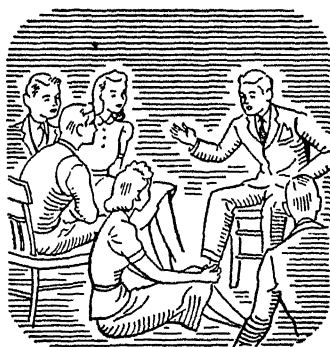
10. Prepare to tell your class which portion of Chapter III has been of greatest assistance to you personally and which portion has helped you least. Point out the reasons for your conclusions. §

#### EXPERIENCE 40

##### *Raising questions concerning Chapter III*

¶ Formulate ten questions on the content of Chapter III, two for each of the five subjects treated. Be sure you can answer all of your own questions.

When your turn comes, ask the questions of the class and serve as group leader during the resultant discussion. Both as discussion leader and as a member of the class put into effect the material in the first section of this chapter. §



#### CHAPTER IV

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### *We Tell Stories*

FROM the beginning of recorded time, human beings have enjoyed telling stories and listening to them. Long before books were known, tales were told orally—tales of personal experiences, of the struggles and victories of heroes, and of alluring events in the history of the particular tribe or clan or nation.

In every community, furthermore, certain persons became almost professional story-tellers. These individuals possessed the knack of gathering the lore of the clan, remembering it, organizing it, and embellishing it for the purpose of heightening its interest. They also developed skill in relating their stories orally with dramatic vividness. At informal gatherings, festivals, celebrations, and banquets the story-teller—the scop, the gleeman, the minstrel, the troubadour—found himself in great demand. Often, too, he was highly honored and respected by his fellows. These oral tellers of tales and singers of songs were the poets, the novelists, the news dispensers, the historians, and often, indeed, the philosophers and seers of their time.

This interest in stories is equally intense today. We, like our ancestors, sit entranced in the presence of the gifted narrator. Avidly we read short stories and novels. We attend stage plays as often as we can. We swarm to the movies. We follow our favorite newspaper and radio serials year after year.

How do we account for this deep-seated interest in stories? The answer is easy: We are insatiably curious. We long for numerous experiences, many of which we know we cannot have. Stories enable us imaginatively to travel the world over, to participate in events outside the happenings of our own lives, to become acquainted with many people, to encounter and take part in the solution of problems, to share in happiness and sorrow. Thus to some degree they satisfy the profound curiosity and longing which stirs within us. At the same time, stories help broaden and deepen our understanding of life; they clarify and give new meaning to our own experiences and human relationships.

The satisfactions and benefits of *telling* stories effectively are as great as those derived from hearing or reading them. One of the purposes of conversation, we recall, is to share ideas and experiences. The story-teller does just that. Thereby he increases both his enjoyment and his understanding of the events, ideas, and people that make up his narratives.

### *Qualities of Effective Story-telling*

Quite naturally we shall devote much of our time and effort during this section of our speech studies to the actual telling of stories. However, our own story-telling will be more pleasant and profitable if we are in possession of a few facts relative to the subject-matter of stories, the principal ways of telling them, and the qualities that make them interesting to relate and to hear.

There are four chief subject-matter sources for stories: (1) the experiences, people, and places of the teller's own acquaintance; (2) the legends and folklore of the narrator's family, community, nation, and race; (3) the narratives which have been written or told orally by some other story-teller; (4) the story-teller's own imagination, which enables him to mold ideas, people, events, and places into new patterns and thus into what are really original narratives.

Three chief ways of story-telling have been employed from the beginning of time: singing, dramatizing, and relating in prose. The singers of stories—whether they write their songs or actually vocalize them—are the poets. The dramatizers of stories are the playwrights and the actors themselves. The prose narrators of stories—whether the stories are spoken or written—are the short-story-tellers and the novelists.

Now, then, although the *sources* of story material are various, the *substance* of all stories consists of differing proportions of characters, actions, and scenes—people, events, places. Similarly, although there have been and are three principal *ways* of story-telling, the basic *purpose* of all three ways is the same: to relate a story in such a fashion that a “*piece of life*” is *vividly portrayed and interpreted*.

#### EXPERIENCE 41

##### *Discovering story-telling methods by reading*

¶ The purpose of this Experience (and the next one) is to assist you to gather specific information concerning effective ways of telling stories. No doubt the best way to secure this information would be *to listen* to numerous expert story-tellers and to analyze the methods they employ. Unfortunately, however, your authors cannot send these experts to you. The best they can do is to suggest that you *read* narratives in as “listening” a way as possible. By doing so you will receive numerous hints that you can put to use in oral story-telling.

Read a short narrative poem, a prose short story, and a one-act play. A list of literature of these types will be found at the end of this Experience. Your poem, short story, and play may be selected from this list, if you wish. However, feel free to choose other pieces of literature with the consent and advice of your teacher.

As you read, consider the questions which follow. Be ready to give and explain your answers to the class.

1. What appears to be the intended effect of each of the three pieces of literature you read? Was it to make you laugh, make you feel sorrow or sympathy for characters, make you think about some problem, mystify you, or to illustrate the author's point of view respecting some phase of life?

2. What specific means did the story-tellers employ to produce their intended effects? That is, exactly how did they make you laugh, feel sorrow, and so on? Which of these means are just as serviceable to the oral story-teller as to the writer? Which of them will you wish to make use of when you tell the class a story? Why?

3. How did each of the pieces you read get under way: by means of relating events, by describing the scene, by introducing characters, by explaining the situation? Which of these methods of beginning a story seems most effective to you? Why? What will in part deter-

mine the way to start a story? (Recall your answer to the first two questions.) Of the ways used in the pieces you read, which, if any, would not be satisfactory in oral story-telling? Why?

4. Which of the pieces you read gave the most attention to scene, the most attention to characters, the most attention to events? How do you account for these differences? (Again recall your answers to the first two questions.) If the story in the poem or short story had been related orally, do you suppose the narrator would have shifted his emphasis in any way? Why?

5. If you had heard instead of read the pieces, to what extent, if any, might their interest and vividness have been increased? How would the narrator or actor have been able to achieve this increased vividness?

6. Which of the pieces most completely aroused your interest and held your attention? What aspect of this most attractive piece—the events, people, places—contributed most to its effectiveness for you? What suggestions for your oral story-telling do you get from your answers to the first parts of this question?

7. If these pieces had been related orally, should the longest have been shortened or the shortest lengthened? Why? If you think the longest story should be shortened for oral telling, what could be omitted without loss to the story? If the shortest story should be lengthened for oral telling, what parts of it should be further developed or handled in a different way? Why?

8. In view of your answers to the seventh question, tell the class your ideas as to relative lengths of oral and written stories. Mention two or three circumstances that will help to determine the length of a story told orally.

9. Doubtless the story told in play form included more conversation than either of the others. What effects are achieved by dialogue that are not attained by straight narrative? From your answer to this question what cues do you get for oral story-telling?

10. Which of the pieces you read contained the most description and explanation? Which the least? If the stories had been told orally, would the descriptions and explanations probably have been increased or decreased? What are the reasons for your answer?

11. How was each of the pieces you read brought to an end? Which conclusion seemed most effective? Which least? Why? How would you have brought the latter story to a conclusion had you been

telling it orally? Why do you think your proposed means of concluding is preferable to that employed in the original?

#### SHORT NARRATIVE POEMS

- "Chevy Chase" (old English ballad), anonymous
- "Sir Patrick Spens" (old English ballad), anonymous
- "Lord Randal" (old English ballad), anonymous
- "Robin Hood and Little John" (old English ballad), anonymous
- "King John and the Abbot of Canterbury" (old English ballad), anonymous
- "When the Work's All Done This Fall" (American ballad), anonymous
- "The Trail to Mexico" (American ballad), anonymous
- "The Jam on Gerry's Rock" (American ballad), anonymous
- "Barbara Ellen" (American ballad), anonymous
- "The Frozen Girl" (American ballad), anonymous
- "Lord Ullin's Daughter," by Thomas Campbell
- "Lady Clare," by Alfred, Lord Tennyson
- "Plain Language from Truthful James," by Francis Bret Harte
- "Ivry," by Thomas Babington Macaulay
- "Dora," by Alfred, Lord Tennyson
- "The Glove and the Lions," by Leigh Hunt
- "Michael," by William Wordsworth
- "The Diverting History of John Gilpin," by William Cowper
- "The Prisoner of Chillon," by George Gordon, Lord Byron
- "My Last Duchess," by Robert Browning
- "Chiquita," by Francis Bret Harte
- "Hervé Riel," by Robert Browning
- "The White Ship," by Dante Gabriel Rossetti
- "The Angels of Buena Vista," by John Greenleaf Whittier
- "Barclay of Ury," by John Greenleaf Whittier
- "Tam O'Shanter," by Robert Burns
- "The 'Revenge,'" by Alfred, Lord Tennyson
- "The Deacon's Masterpiece," by Oliver Wendell Holmes
- "King Robert of Sicily," by Henry Wadsworth Longfellow
- "The High Tide on the Coast of Lincolnshire," by Jean Ingelow
- "Jim Bludso of the Prairie Belle," by John Hay
- "Craven," by John Henry Newbolt
- "Drake's Drum," by John Henry Newbolt

- "The Highwayman," by Alfred Noyes  
"The Lady of Shalott," by Alfred, Lord Tennyson  
"Gunga Din," by Rudyard Kipling  
"The Ballad of East and West," by Rudyard Kipling  
"The Death of the Hired Man," by Robert Frost  
"The Yarn of the 'Nancy Bell,'" by Sir William Gilbert

## SHORT STORIES

- "The Ambitious Guest," by Nathaniel Hawthorne  
"Dr. Heidegger's Experiment," by Nathaniel Hawthorne  
"Markheim," by Robert Louis Stevenson  
"Namgay Doola," by Rudyard Kipling  
"Moti-Guj—Mutineer," by Rudyard Kipling  
"The Murders in the Rue Morgue," by Edgar Allan Poe  
"The Masque of the Red Death," by Edgar Allan Poe  
"The Purloined Letter," by Edgar Allan Poe  
"Marjorie Daw," by Thomas Bailey Aldrich  
"Van Bibber at the Races," by Richard Harding Davis  
"H. R. H., The Prince of Hester Street," by Myra Kelly  
"The Pavilion on the Links," by Robert Louis Stevenson  
"How the Brigadier Captured Saragossa," by A. Conan Doyle  
"The Strange Ride of Morrowbie Jukes," by Rudyard Kipling  
"Ethan Brand," by Nathaniel Hawthorne  
"What Was It?" by Fitz-James O'Brien  
"On the River," by Guy de Maupassant  
"The Bottle Imp," by Robert Louis Stevenson  
"Mateo Falcone," by Prosper Mérimée  
"Dolph Heyliger," by Washington Irving  
"The Horla," by Guy de Maupassant  
"The Withered Arm," by Thomas Hardy  
"Footfalls," by Wilbur Daniel Steele  
"The Shadows on the Wall," by M. E. Freeman  
"How I Edited an Agricultural Journal," by Mark Twain  
"The Experience of the McWilliamses with Membraneous Croup,"  
by Mark Twain  
"The Third Ingredient," by O. Henry  
"The Last Leaf," by O. Henry  
"The Ransom of Red Chief," by O. Henry  
"The Pope's Mule," by Alphonse Daudet

- "King Solomon of Kentucky," by James Lane Allen  
"A Retrieved Reformation," by O. Henry  
"Hero," by Albert Payson Terhune  
"A Dog of Flanders," by Ouida  
"A Passion in the Desert," by Honoré de Balzac  
"The Doctor's Horse," by M. E. Freeman  
"Roads of Destiny," by O. Henry  
"The Strange Case of Dr. Jekyll and Mr. Hyde," by Robert Louis Stevenson  
"The Passing of the Third Floor Back," by Jerome K. Jerome  
"The Red-Headed League," by A. Conan Doyle  
"The Diamond Lens," by Fitz-James O'Brien  
"A Sisterly Scheme," by H. C. Bunner  
"The Bolted Door," by Edith Wharton  
"England to America," by Margaret Prescott Montague  
"A Coward," by Guy de Maupassant  
"Not Wanted," by Jesse Lynch Williams  
"The Pistol Shot," by Aleksandr Pushkin  
"Lijah," by Edgar Valentine Smith  
"The Father," by Björnstjerne Björnson  
"The Siege of Berlin," by Alphonse Daudet  
"The Substitute," by François Coppée  
"The Silver Mine," by Selma Lagerlöf  
"A Lear of the Steppes," by Ivan S. Turgenev

## ONE-ACT PLAYS

- "Where the Cross Is Made," by Eugene O'Neill  
"The Intruder," by Maurice Maeterlinck  
"Confessional," by Percival Wilde  
"Knives from Syria," by Lynn Riggs  
"Sham," by Frank Tompkins  
"Trifles," by Susan Glaspell  
"Moonshine," by Arthur Hopkins  
"The Patchwork Quilt," by Rachel Lyman Field  
"The King's English," by Herbert Bates  
"The Trysting Place," by Booth Tarkington  
"A Night at an Inn," by Lord Dunsany  
"The Rising of the Moon," by Lady Gregory  
"Spreading the News," by Lady Gregory



- "The Grand Cham's Diamond," by Allan Monkhouse  
"Two Crooks and a Lady," by Eugene Pillot  
"The Boy Comes Home," by A. A. Milne  
"Wurzel-Flummery," by A. A. Milne  
"Beauty and the Jacobin," by Booth Tarkington  
"Maid of France," by Harold Brighthouse  
"The Finger of God," by Percival Wilde  
"Riders to the Sea," by John Millington Synge  
"The Little Man," by John Galsworthy  
"The Twisting of the Rope," by Douglas Hyde  
"The Forfeit," by T. B. Rogers  
"Brother Sun," by Laurence Housman  
"The Neighbors," by Zona Gale  
"Bargains in Cathay," by Rachel Lyman Field  
"Where but in America," by Oscar M. Wolff  
"The Violin Maker of Cremona," by François Coppée  
"The Merry Merry Cuckoo," by Jeanette Marks  
"The Alchemist," by Bernice Lesbia Kenyon  
"Just Two Men," by Eugene Pillot  
"Captain of the Gate," by Beulah Marie Dix  
"The Boor," by Anton Tchekoff  
"The Little Stone House," by George Calderon  
"The Woman Who Was Acquitted," by André de Lorde  
"The Drums of Oude," by Austin Strong  
"The Falcon," by Alfred, Lord Tennyson  
"Morituri: Teias," by Hermann Sudermann §

#### EXPERIENCE 42

##### *Discovering story-telling methods by listening*

¶A. Each of you knows at least one person who is skilful in oral story-telling. This person may be one of your school friends or he may be a relative or adult acquaintance. When you listen to this individual's stories, you forget yourself as you follow the series of events related, visualize the places described, and become acquainted with the people portrayed.

How does this expert story-teller succeed in securing and holding your interest in his narrative? Give this question your thoughtful attention. Prepare to discuss for the class the results of your considerations.

As you analyze the processes employed by your narrator, be mindful of the way he starts his stories, arranges his materials so as to develop suspense, causes his listeners to see and understand people and places, and brings his narratives to a close. Be ready to give specific illustrations of the aspects of story-telling you discuss.

B. As various members of the class describe the skills shown by their chosen story-tellers, a list of those qualities which result in effective story-telling should be formulated on the blackboard. After the miscellaneous list of characteristics has been completed, the items should be organized under suitable headings, such as, "How to start a story," "How to choose and arrange the incidents in a story," "When to use dialogue," "How scenes should be described," "How characters may be presented," and the like. §

Answering the questions in Experience 41 and making the lists called for in Experience 42 have enabled us to bring to light and inspect a number of the essentials of effective story-telling. These essentials should be kept in mind as we read the following discussion and later tell stories in class.

It has rightly been said that there is no one best way to tell a story. Nevertheless, all good story-tellers exhibit certain qualities in common. It is now our purpose briefly to summarize various of these qualities.

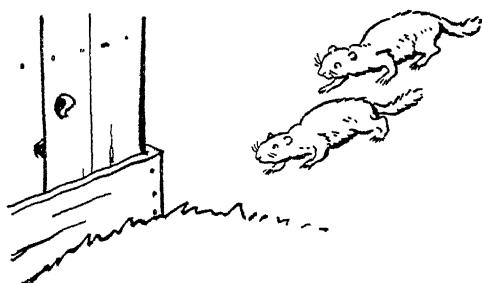
*DECIDING ON THE DESIRED EFFECT:* Whether we tell stories orally or in writing, we need first of all to have clearly in mind the effect we wish to achieve. Do we wish our audience to experience fear, surprise, excitement, wonder, sorrow, or is our purpose to stimulate jollity and laughter? Our answer to this question will help us determine what kind of story to tell, what incidents to include, and what manner to employ. Strange as it may seem, virtually the same materials may be variously related so as to result in quite different effects. However, if our listeners giggle when we wish them to feel mystery or fear, or if they are solemn when we wish them to laugh, the fault is generally ours. Either what we have said or the way we have said it has aroused a response unlike the one we wished. Such a situation both embarrasses us and also largely destroys the effectiveness of our narrative.

Suppose, for example, that as a member of your class I (one of the authors of this book) wish to relate my experiences one spring

with a pair of clever and exceedingly destructive woodchucks. The incidents occurred in northern Michigan, where I have a summer cottage to which I go for a few days in May or June to get the place ready for my family.

The woodchucks had been at work long before I arrived this particular spring, and the havoc they had wrought was a sight to behold! Their digging had undermined the garage, a woodshed, and one corner of the cottage. They had kicked literally tons of sand both into and out of these buildings. They had tested the edibility of innumerable articles of summer-home equipment and furnishing. And, until I finally succeeded in annihilating them near the end of my stay—one with a club and, a night later, the other with a sorry old boyhood rifle—these pesky animals outwitted and outguessed me to the brink of despair. But on the night of my final conquest, I felt the exultation of a Tarzan! The next morning, however, all this jubilation evaporated. . . . Utterly without fear to the very spot where I was at work came trouping the infant cubs of this pair of woodchucks! My elation changed first to surprise, then to wonder, then almost, I must admit, to grief.

*"Utterly without fear . . . came trouping the infant cubs of this pair of woodchucks!"*



Out of this experience I could relate stories with altogether unlike purposes and effects. I could tell a humorous story with myself the butt of the joke, the victim of the seemingly uncanny instincts of the animals. I could give my story the air of mystery; I could make it a tale of sleuthing, of surprises, of attacks, of matching wits. I could make it a story which elicits admiration for the craftiness, alertness, and persistence of these animals. I could develop my story so that the elements of pathos would be emphasized. My listeners would largely forget about *me* and the damage to my property; they would sympathize with the woodchucks, whose struggles to exist and

to care for their young were frustrated by a brute armed with fire, water, clubs, and a gun.

Thus we see that our first obligation in preparing to tell a story, and in telling it, is to decide on the intended effect. Almost all of what we do and say in telling our narrative will be determined by this decision.

*ACHIEVING THE DESIRED EFFECT BY THE MANNER OF TELLING:*  
The effect we wish to create is our best guide as to *how to tell* a story. The two—effect and manner—should harmonize.

Thus if I want my listeners to laugh with me (and perhaps *at* me) in hearing how completely the woodchucks outmaneuvered me at first, I shall assume a lighthearted manner in telling my story. This manner will show in my voice, my facial expression, my gestures. I shall be frankly cheerful in revealing my plight and in acknowledging how the creatures had me at my wits' end. Although I shall avoid initiating the laughter, I'll join in it without hesitation even if it is at my expense.

On the other hand, if my purpose is to cause the audience to share my admiration for the digging skill of the woodchucks, their doggedness, and their exercise of purposefulness, my enthusiasm and respect for these traits of the animals will show in my earnest voice and facial expression and the care with which I use gestures to aid my description. I shall tell a story, of course, but my story will be a "character story," for my purpose is to recount events in order to portray the attributes of the animals.

Whatever the effect we wish to create, in short, we shall endeavor to achieve that effect by *all* the means at our command: the words we use, the incidents we include, the gestures we employ, our vocal pitch and tempo, and our facial expressions. Since the speaker has at his command various resources which the writer lacks, he can make his narrative especially dramatic and vivid.

But at this point a word of caution is in order: We must be careful not to overact. Exaggerated seriousness of facial expression, for example, is apt to strike the audience as being funny. Excessive joviality of voice may give the impression of insipidness instead of jollity. Needless change of voice pitch is irritating to listeners and destructive of attention. A woeful expression and a weepy voice may rob a sad story of its genuine pathos and make it cheaply sentimental.

In this matter of suiting the manner of telling a story to the desired effect, Hamlet's often-quoted advice to the actors is still good:

...Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and... whirlwind of your passion you must acquire and beget a temperance that may give it smoothness.... I could have a fellow whipt for o'erdoing... pray you, avoid it.... Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you... hold as 'twere the mirror up to nature....

The expert oral story-teller occasionally attains heightened effect by the simple device of employing a manner in contrast to the content of his narrative. Many a "poker-faced" or "deadpan" comedian, for example, is more laugh-provoking than the obviously "funny" man. Similarly, the sense of tragedy may be intensified by a simple, direct, utterly unadorned recital of events and circumstances, just as dry-eyed grief is frequently more profoundly affecting than hysteria. But the method of contrast needs to be employed warily, lest the listeners feel they have been trifled with.

*ACHIEVING THE DESIRED EFFECT BY THE CHOICE OF INCIDENTS:* Just what incidents and just how many to include in a story depends chiefly upon the effect we wish to bring about and the amount of time allowed for the telling.

If we have only a moment or so and desire to illustrate an idea or point of view without in any way developing it, we shall have to be content with an anecdote. An anecdote ordinarily contains a single highly revealing incident which in a flash creates the impression we wish to convey. While we often tell anecdotes for sheer amusement, we also frequently use them to point out traits of character or to indicate the nature of an experience. For example, if I want to prove how persistent woodchucks can be but haven't time to go into detail, I can tell how I spent a whole afternoon laboriously filling up a hole and carting away excess sand only to find to my amazement next morning that an even larger hole and sand pile had appeared.

If we have a longer time for a story—say five or ten minutes—we can, of course, include more incidents and thus create a fuller and perhaps more lasting impression. But we must not become careless in the choice of events merely because our time allowance is

greater. We still must keep the intended effect clearly in mind and test every incident to make sure it will contribute in some way to this effect. One badly chosen event may partially defeat the purpose of a story, just as a single sour note may ruin an otherwise pleasing violin solo.

Perhaps I want to disclose to my audience the evenness of the match between me and the woodchucks. In order to do so, I must select incidents which play up their vigilance; their skill in eluding me; their uncanny adjustment of their habits to mine (They seemed to know exactly when I had my meals or gave up for the night!); their provision for emergencies (They dug an escape tunnel whose exit was behind a clump of cedars and which they must have used when I filled the main cavern with water); and the like. I want my listeners to realize that, while there was something comic in this experience, it was really no laughing matter. This energetic pair of animals constituted most talented opposition, opposition for which I steadily gained respect and which spurred me to emulate the cunning they had demonstrated. However, I must be careful not to arouse too much sympathy for the animals—respect, yes, and perhaps a kind of admiration; but I want my listeners to be following the story from *my* viewpoint. Consequently, for this particular story I shall probably quickly pass over the destruction of the woodchucks and not even mention the later appearance of their offspring.

We would do well to keep in mind two other facts relative to the number and nature of the incidents to include in a story.

Under most circumstances it is good practice to plan a story that will require slightly less time than our allowance. For example, if we are given five minutes to tell a story, we should plan and practice so that the story can be told in approximately four and a half minutes. By so doing we give ourselves some little leeway for such emergencies as unexpected interruptions and any additions to the story that may seem fitting as we actually tell it. Moreover, it is better to undersatisfy our listeners slightly than to weary them with too lengthy a narrative.

A few incidents fully enough developed to give the audience clear insight into characters, situations, and ideas are preferable to numerous incidents treated so sketchily that no vivid impression results. The mere listing of events can be deadly; so, on the other hand, can the needlessly detailed treatment of any one incident. Our best guides,

as always, are the effect we wish to produce and the reaction of our listeners. In general, however, a good plan is to choose certain key events for full development and to support them with minor incidents treated briefly.

*ARRANGING THE CHOSEN INCIDENTS:* Just as the desired effect of a story must guide our *choice* of events, so also must it give us cues as to the *order* of relating these episodes. Furthermore, the incidents must follow each other in a manner which will make the story move, which will build it up, arouse curiosity, and create suspense.

There are two principal ways of arranging incidents in a story. The first is easily employed and is altogether effective with many kinds of stories, especially those derived from our own experience. It consists of a *time-sequence* of events: The selected events are related in the approximate order of their occurrence. This is the method of *Robinson Crusoe*, for example, and most of Irving's tales. It is the method of diaries, except that the story-teller must keep his audience much more clearly in mind both in choosing happenings and in relating them.

Suppose I want to tell my woodchuck story in such a way as to arouse my listeners' sympathy for the animals and perhaps cause them to ponder the problem of man's relationship to living creatures other than his own kind. Suppose, in short, my purpose is similar to Burns's in "To a Mouse." I shall have to select my events and arrange them in a way which will gradually achieve this result and at the same time arouse and retain the interest of the audience.

At the outset of my story I must, of course, picture the disconcerting scene which met my eyes when, happy to arrive at the summer place late of a spring evening, I immediately started a tour of inspection with the aid of a flash-light. The audience must be helped to sense my dismay, then my violent anger, and finally my vindictive determination to "make 'em pay for it" as I came upon the piles of sand, the burrowed tunnels, the loosened foundation blocks, mangled tennis net, and so on. At first, in short, the listeners must see my side of the situation. They must next spend a restless night with me while I wait for daylight to reveal the full extent of the damage.

They will join me next morning in my further investigations. They will observe through my eyes the thoroughness with which the woodchucks have done their work, the ingenuity they have exercised in avoiding such obstacles as cement pillars, tiles, and water pipes.

Together, my audience and I will encounter evidence proving that these animals, having started with the cottage, soon discovered that although they could get under the foundation, they were stopped by the floors. By the process of trial and error they learned, however, that neither the garage nor the woodshed presented such barriers—once under the footing, they could nose upward and emerge into the midst of numerous articles worthy of their teeth and padded claws!

Thus, step by step, I shall present the audience with the events of the ensuing days, days in which the marauders, seemingly undisturbed by my presence and efforts to discourage them, drown them, trap them, and even poison them, continued to dig and plunder. As the successive incidents are related, revealing my intensified hunting efforts and the woodchucks' utter casualness in circumventing them, I want my listeners to find themselves forgetting my distress as their admiration and sympathy for the animals rises. . . . When, finally, by dint of hours of waiting and watching and baiting, I trap the male woodchuck and kill him, the hearers of my story may well be wishing that the animals had continued to outwit me. Quite likely I shall admit wishing as much myself as I quickly complete the story with the final two incidents: the shooting of the mate and the later haunting appearance of the cubs. . . .

A second way of telling stories is often referred to as the *plot* method. It is not necessarily superior to the time-sequence method, but it does tend to create greater suspense on the part of the audience. In the time-sequence narration of events the story-teller takes his audience with him step by step: Incidents, narrator, and listeners move along together. In the plot type of story—say a ghost story, a detective story, a story of the supernatural—the teller knows more than he tells. What he knows may temporarily be hidden from his characters or from his audience; sometimes, indeed, the narrator is the only one who knows exactly what is going to happen. Incident follows incident in the careful scheme the story-teller has fashioned; the story becomes more involved, more intricate; or, as we say, the “plot thickens.” Then, often with startling suddenness, an incident occurs which clears the atmosphere, explains the mystery, solves the problem.

Although the majority of the short stories, novels, and plays we *read* employ plot construction, most of the stories we hear and *tell* are of the time-sequence variety. One reason for this latter fact is that the writer ordinarily can take more time to plan his story and to tell



it than can the oral story-teller. Another reason is that even the very attentive listener loses his way in a story that is complex or involved. However, if we wish to try our hands at telling plot narratives, there is no reason we should not do so. Most of the short stories in the list accompanying Experience 41 will provide us with examples of skilful plot construction.

Whether we employ a time-sequence or a plot design for our stories, we must seek to tell them so that they arouse interest at the start and gather momentum and heighten interest as they progress. These ends are attained chiefly by the four elements of story-telling so far discussed: deciding upon the intended effect, employing a manner in harmony with that effect, choosing incidents in keeping with it, and arranging them in an order conducive to its attainment.

*BEGINNING AND ENDING STORIES:* In connection with these methods of arranging incidents, two ancient adages may be of assistance to us: "Well begun's half done" and "All's well that ends well." Applied to story-telling, these sayings suggest the need for skilful beginnings and endings for the narratives we tell. Now, then, while neither an interesting start nor an effective conclusion can save an otherwise dull or poorly told story, none the less these qualities are essential to pleasing story-telling.

The start of a story should aim at catching the attention of the listener and causing him to want the teller to continue. Moreover, it should indicate in general the nature of the story. The narrator's first statements may deal with events early in the story or with later incidents. His decision as to where and how to begin will be determined by his purpose and intended effect.

Returning again to my woodchucks (with whom you are by now becoming rather well acquainted, I trust), I could begin with any of the following remarks, depending on my purpose and desired effect:

(1) "Until I had the experience I am going to relate, I never would have believed that a couple of little animals could drive me so close to the brink of insanity."

(2) "It took two baby woodchucks to make me realize that there can be bitter tragedy in the lives of animals."

(3) "We human beings think we're pretty smart, and maybe some of us are. But we aren't the only ones. Have you ever tried to capture a woodchuck?"

(4) "I've been kidded along often enough in my life, and have been laughed at plenty of times. But if woodchucks can laugh, I know of a couple that had reason to split their sides at my expense."

Following a beginning such as one of these, I must build up my story by the relation of episodes in harmony with the start. These incidents must advance the narrative and, at the same time, retain and intensify audience interest.

The ending of a story should endeavor to satisfy the listeners' curiosity and clear up his perplexities. It should briefly assemble the loose ends of the narrative. It should strike the audience as being natural and lifelike. Even though the ending may be unexpected and startling, it should never seem doubtful or illogical in view of the events and facts which have preceded it. While a story should not end abruptly, it should never be dragged out or prolonged by needless explanations. The story-teller is privileged, of course, to conclude a story by pointing out the effect upon him of the events and people involved in the story. But he should avoid calling his listeners' attention to what the story proves or illustrates; in short he should not moralize. If the listener wants to draw general conclusions from a story, we should allow *him* to do so on his own account.

Having started each of my woodchuck stories as indicated earlier, I could conclude them, respectively, as follows:

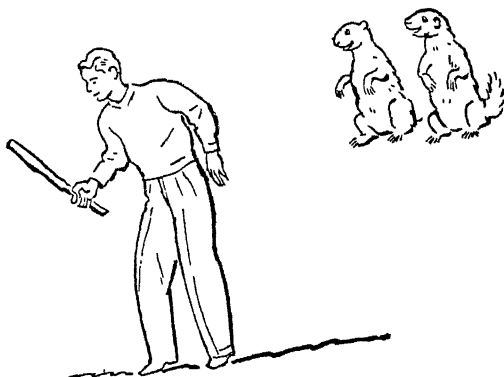
(1) "Thus, for the time being anyhow, I recaptured my sanity. . . . At least I think I did."

(2) "Ever since the moment I spied these two infant woodchucks, I have felt different toward almost all animals. I have asked myself all sorts of questions—silly and sentimental questions, perhaps—about the relations between mankind and the so-called lower animals. I don't know the answers yet, and probably never shall."

(3) "I don't think I'm such a whiz any more. All those woodchucks had were paws, eyes, ears, and noses. I have those tools, too. But mine weren't good enough. It took spades, gallons and gallons of water, clubs, a pitchfork, traps, and a gun to make me as good at their game as they were."

(4) "Well, I had the last laugh, you see, but I'm pretty sure mine was hollow in comparison with theirs as they watched my clumsy struggles to capture them. *You* have had a good laugh at my expense,

too, and that's what I wanted. But I doubt that you have reason to be greatly puffed up. You'd probably have been as big a joke to the woodchucks as I was."



*"Well, I had the last laugh,  
... but I'm pretty sure mine  
was hollow in comparison  
with theirs..."*

**PORTRAYING CHARACTERS:** In some stories both the narrator's and the audience's interest is principally in the events which transpire. In other stories the people involved are of chief interest—the incidents are of significance only because of the people who participate in them. Occasionally the interest is chiefly in the scenes, the localities in which the events occur. In any case, as we already have noted, every story includes events, people, and scenes; where the emphasis is placed depends upon the nature of the story.

In the treatment of selling in the preceding chapter, Alexander Pope's assertion that "the proper study of mankind is man" was quoted because of its suggestiveness for the salesperson. The assertion is equally meaningful for the story-teller. Since we are all human beings, we are naturally interested in people, ourselves included, of course. The desire to meet people, to try to understand them, to experience their pleasures, pains, and problems is, as was pointed out earlier, one of the most compelling motives for telling, listening to, and reading stories. The story-teller, aware of this fact, will do his best to acquaint his audience with the characters in his narratives.

A reader or listener is helped to enjoy and understand a story by being able to *visualize* the people in it. Although a detailed portrait is rarely necessary, a few distinguishing physical traits and individualizing mannerisms aid the listener immeasurably in forming a mental picture of a character. If the story-teller has observed these features, he can make his listeners see them without presenting a long descrip-

tion. For example, if we hear or read the following statement, we have a reasonably accurate notion of the outward appearance and behavior of the person: "She was little and frail and shy; at first sight she seemed drab and colorless, almost mousey. But that was before you noticed her eyes. Quiet, like the rest of her, they were nevertheless the liveliest things you ever saw."

In most stories, however, we shall wish our listeners to do more than visualize the characters. The audience should be helped to *know* the people about whom the stories revolve. We come to know a person from observing his conduct, seeing his relations with other people, understanding his feelings, noting his manner of thinking, becoming acquainted with his attitudes. These elements *are* the character, after all. The cue is clear, is it not? In the process of relating our narratives, we shall simultaneously portray the people in them. In other words, by telling what the characters do, how other people feel about them, what they say and think, we develop both the narrative and its characters.

Often a single incident, briefly related, will lend drama to a story and provide vivid insight into a person. Perhaps the following few sentences will illustrate:

Everything Caspar was and always had been were revealed in a flash. He pushed the old man roughly to one side and clambered into the lifeboat. In the mad confusion, no one saw him but me. Then an amazing thing happened. Did I say *everything* Caspar was? Maybe he had fooled us all. Or maybe he was fooling himself now. I don't pretend to know. But what I do know is this: Almost like a cat he climbed back on to the tilting deck. He picked up the dazed old man, dragged him to the boat, and eased him into it as gently as he could. Whether Caspar intended to jump back in, I can't say. A wave picked us up, and we seemed to slide down it forever. When I looked back, I couldn't see Caspar.

**PICTURING PLACES:** Whether we dwell upon the scenes in which our stories take place depends, of course, upon how intimately they are related to the events and people. There is little point in painting word pictures of places unless these places influence the happenings or the characters. In the latter case, the scenes assume deep significance in the stories and are deserving of vivid portrayal. The cell in which a prisoner passed his life; the hills upon which a battle was fought; the factory whose machinery, workers, and unceasing labors ground

into the very being of a character; the countryside whose serene beauty restored a broken life to mental and physical health—such scenes are more than backgrounds; they are integral parts of the stories. The listeners need to see and comprehend them.

One of the principles of character portrayal applies equally well to the depiction of scenes: A few unique aspects serve better to individualize a place than does the listing of innumerable details. The *spirit* of a scene, in short, is what the audience should be helped to grasp, for that is what the characters and the narrator have felt. Without trying to paint a complete picture, we should, none the less, enable the audience to hear its sounds, breathe its air, smell its odors, and sense those distinctive features which make it different from other similar places.

Character portrayal and narrative more or less progress together in story-telling. To some extent, too, a scene is depicted as the story progresses. However, if the story's environment plays a decisive part in a narrative, it is well to picture it early in the story, at least in general terms. This is especially the case in stories of local color, stories in which the atmosphere predominates over all other elements.

The following brief description illustrates the sort of scene painting most likely to be of interest and assistance to our listeners:

Much to our surprise, the old man's study exhibited none of the outward signs of eccentricity so prominent in the behavior of its occupant. The bookshelves, which ran around three sides of the room, were orderly without being prim. Papers and books were rather neatly stacked at both ends of the desk, leaving only enough room for a rather cramped writing position. Pictures were everywhere; photographs of girls and women predominated, all of a past decade; there was a magnificent copy of Holbein's "Sir Thomas More" and a small, almost black, bronze plaque of Thoreau. Miniature Chinese etchings and little wooden Siamese masques and gargoyles were scattered along the walls and above the bookcases. The study, in short, while scarcely being commonplace, was in no sense extraordinary.

Nevertheless every one of us experienced a strange, almost watched, sensation the longer we stayed in the room. Perhaps it was the faces surrounding us—the pictures, the masques, the gargoyles. Perhaps . . . ! Whatever it was, we all were sure that here, somewhere, was the key to the old man's secret. We must find it, and quickly!

**EMPLOYING CONVERSATION:** Earlier in these studies we have observed what a large part conversation plays in life. Since we want our stories to be lifelike, it directly follows that we will employ conversation in telling them. There are two additional reasons for having our characters talk: (1) Dialogue is one of the most efficient means of portraying characters, and it certainly is the most dramatic. (2) Dialogue is an economical story-telling method, for, at the same time it depicts characters, it advances the story. It is this quality which enables a relatively short play to relate a narrative of considerable length.

Perhaps we have hesitated to use dialogue in telling stories orally because we have felt that we needed to change our voices to suit various characters. We may have feared that in doing so we might be strained and artificial. It is true that only fully trained individuals are completely competent to dramatize a story—to assume in posture, actions, facial expressions, and voice the characteristics of various people. In telling most stories, however, no such complete dramatization is necessary. All we need to do is to tell who is speaking and repeat his words, giving them the emphasis, the speed, and the intonation pertinent to what is said.

There is another way in which we can make dialogue natural and lifelike. It consists of employing language suitable to the characters involved. In all probability a doctor or minister uses language quite unlike that of a gangster, for example; the language of a judge presiding over a trial is different from that of an umpire dodging pop bottles in a sand-lot baseball game; a social butterfly doesn't talk like a maid-of-all-work, unless she is trying to fool someone. If we are keenly observant—as we must be to tell stories effectively—we almost automatically become aware of the ways different types of people in various occupations express themselves. In our use of dialogue we shall put this knowledge to work.

#### EXPERIENCE 43

##### *Summarizing the methods of effective story-telling*

¶ Reread with great care the foregoing discussion of the qualities of effective story-telling. Then prepare an outline of the material. You will probably have eight main headings in your outline and as many sub-topics under each as are needed to give an accurate and complete picture of the subjects treated. Bring your outline to class and be ready to read it.

The class will talk over several of the outlines to make sure the materials are understood, to add any necessary items, and to come to agreement upon doubtful points. Having settled upon an outline that is satisfactory to the majority of your group, you will make two uses of the accepted list of story-telling qualities: (1) as a guide in the preparation of stories; (2) as a standard for judging the stories that are told. §

#### EXPERIENCE 44

##### *Finding illustrations of story-telling methods*

¶ Refer again to the poem, the story, and the play you read in connection with Experience 41. You will discover that each of these pieces of literature illustrates several of the qualities decided upon as essential to effective story-telling.

Select from each of the three pieces one quality which seems especially prominent. Prepare to point out and explain to your class the contributions the chosen qualities make to the effectiveness of the respective pieces of literature. §

#### *Relating Narratives in Class*

Now we are going to tell stories. Each of the following Experiences suggests the telling of a somewhat different type of story, for we wish to get some experience in employing the four kinds of story materials mentioned on page 63 of this chapter.

Should the class decide that kinds of stories other than those proposed in the Experiences will be of greater interest to both tellers and listeners, those other kinds may replace the types suggested. In any event, every story-teller will do his best to put to work what he has been learning about the methods of telling stories orally.

#### EXPERIENCE 45

##### *Relating autobiographical events*

¶ Pretend that every member of the class is a stranger to every other member and that, by some miracle, you have been marooned on a desert island, or that you are snow-bound in a train, or that a flood has isolated you in a camp or hotel.

It has been suggested by some member of the group that, in order to get acquainted and to help while away the long hours, it would be interesting for each person to introduce himself and to give

a brief sketch of his life from the time of his birth to the present. It has also been proposed that each member of the company shall mention, in the course of his narrative, what his principal interest in life is and also his pet aversion.

You all welcome these proposals, and, having appointed a chairman, you prepare to do your parts. §

#### EXPERIENCE 46

##### *Narrating some significant individual experience*

¶ As a result of the autobiographical introductions offered by the members of the group, many of the erstwhile strangers have become intensely interested in each other. Therefore, it is proposed that each person shall relate to the rest of the company some experience he has had. It is finally agreed that each person shall choose the happening which he considers the most significant, the most amusing, the most embarrassing, the most sorrowful, or the happiest of his life up to this time.

A new master of ceremonies is selected, and the members of the company entertain their fellow students with a recital of the experiences they have chosen to relate. Of course incidents related in Experience 45 will not be repeated. §

#### EXPERIENCE 47

##### *Telling legendary stories*

¶ For the purposes of this Experience the class will be divided into a number of small units, each unit including from two to four students.

Each group is to search out, with the aid of the teacher and the school and public librarians, the legends or folklore of some community, race, or nation. One group, for example, will gather narratives that are more or less the common property of the community in which the school is located. Another will find legends of pioneer life, of the American Indians, of the gold rushes, and the like. Other groups will select Greek, Roman, Chinese, French, Mexican, and Canadian legends.

The several groups will plan folklore programs consisting of selected legends of the community, race, or nation for which they are responsible. Each member of each group will tell at least one story. §



## EXPERIENCE 48

*Relating anecdotes*

¶ Review what is said about anecdotes on page 73. Then prepare to tell an anecdote to the class. It may be one you have heard or read, or it may be an incident from your own life or from some relative's.

Plan and practice your anecdote carefully so that you can relate it in not more than a minute and a half. Include only the absolutely essential details. Let the point of your anecdote be revealed by your manner of telling it and by the subject-matter you include. Don't give the point away too soon, however; and don't "rub it in" at the end. §

## EXPERIENCE 49

*Retelling stories from literature*

¶ Select, prepare, and tell the class a story found in literature. Your narrative may be taken from a poem, a one-act play, or a short story. Any story you may happen to have read recently will do (except that it would be well not to relate stories you are reading in your literature studies because the other members of the class doubtless know them already). If you wish to, make use of the stories, poems, and plays listed earlier in this chapter.

To avoid duplications, hand your teacher a slip of paper containing the title and author of the story you have chosen. In the event two or more students have selected the same story, decide in some amicable way which of you will find other stories so that the same ones will not be told twice. §

## EXPERIENCE 50

*Relating an original story*

¶ In your English composition classes most of you have written original stories. Now, then, prepare to tell an original story to your speech class. If you wish, you may use a story you have already written, endeavoring, of course, to improve it both in content and manner as a result of your recent study and the experiences you have had in story-telling. Or you may wish to tell a new story, one prepared for this occasion.

Perhaps a few members of the class may not feel it possible to tell an original story. In that event they may select another story of

someone else's authorship and prepare to tell it to the class. They should choose, of course, some story that has not already been told. §

#### EXPERIENCE 51

*Evaluating the story-telling abilities of members of the class*

¶ Think back over the stories that have been told during this unit. Decide which member of the class has exhibited the most skill in telling each of the several kinds of narratives; that is, decide who provided the best autobiography, the best personal experience, the best legend, the best anecdote, the best story from literature, and the best original narrative.

In a brief talk tell the class in what respects the individuals you have judged as most skilful have proved their competency as story-tellers.

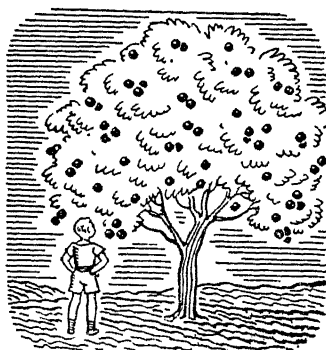
Once upon a time the winners of story-telling contests were given prizes. Perhaps your class may wish to award some nominal token of victory to the winner you pick for each of the several kinds of stories that have been related. §

\* \* \* \* \*

Up to this point in our studies we have devoted our whole attention to investigating and participating in a number of everyday speech activities: conversation, class discussion, telephoning, introducing people, interviewing, selling, and story-telling. Most of us probably know more about these activities than when we started and are more skilful in them.

Doubtless, too, we have improved somewhat in our general use of language. That growth has occurred simultaneously with our development of the special skills we have been achieving.

However, before we turn to certain technical aspects of speech and to various more specialized speech experiences, we should profit from inspecting a number of the language attributes which contribute to effectiveness no matter what the nature of our speaking may be. To make us aware of these attributes and to help us exhibit them productively in our speech are the purposes of the next chapter.



## CHAPTER V

### *We Inspect Language Qualities*

THE statement that the chief purpose of speech is the clear, adequate, and pleasing communication of thought and experience has frequently been made in this book. It is a statement which will bear repetition, however, for talking which does not serve this purpose is so much idle vocal noise—"sound and fury signifying nothing."

Clear, adequate, pleasing communication depends upon a number of closely related elements. It depends upon purposive and orderly thinking; upon sufficient mastery of appropriate subject-matter; upon the coherent organization of that subject-matter; upon the use of language which is readily understandable, vivid, and convincing.

Perhaps some of us have been under the relatively common impression that the elements just listed are needful in the more formal and public types of speaking but may safely be neglected in informal, everyday talk. Such is decidedly not the case. To the extent that speaking of *any* sort is seriously deficient in any of these elements, to that extent it is ineffective and unsuccessful.

In this chapter we shall direct our attention to certain of the language elements of effective speech.<sup>1</sup>

<sup>1</sup>Although grammatical correctness is a language element of which no speaker or writer dare be neglectful, limitations of space prevent the inclusion of grammar studies in *Experiences in Speaking*.

### *Choosing Words Skilfully*

One of the *Old Testament* Proverbs asserts that "A word fitly spoken is like apples of gold in pictures of silver." This ancient Proverb is exceedingly suggestive to us as students of speech. For our present purposes, the phrase "fitly spoken" is especially significant: Upon the *fitness* of the words we use depends much of the clarity, vividness, and forcefulness of what we say. Obviously, then, the principles of word choice are eminently worthy of our attention.

#### EXPERIENCE 52

##### *Detecting various principles of word choice*

¶A. Six pairs of sentences follow. Both sentences in each pair make approximately the same assertion. Because of slight differences in diction (word choice), however, one of the sentences in each pair expresses the intended idea more clearly, exactly, and thus more pleasingly than the other. Examine the sentences carefully. Then choose the preferable one and tell the class exactly why you decided in its favor.

B. Each pair of sentences illustrates a principle of word choice. Reexamine the sentence you chose as the better of each pair. State briefly the principle of diction which it exhibits but which is lacking in the rejected sentence.

1.

- (a) Alec made a mess of the play.
- (b) Alec fumbled the ball and allowed the runner to score.

2.

- (a) The prisoner is notorious for his brutal crimes.
- (b) The prisoner is famous for his brutal crimes.

3.

- (a) Your femur was fractured in the accident.
- (b) Your thigh bone was broken in the accident.

4.

- (a) The humming-bird flashed from one blossom to another.
- (b) The humming-bird flew rapidly from one blossom to another.

5.

- (a) Scared stiff and frightened out of our wits, we watched the great mass of snow coming at us with a roar.

(b) Numb with terror, we watched the roaring avalanche of snow bear down upon us.

6.

(a) It's a good thing the painting is good, for it took a good deal of time and effort.

(b) Fortunately the painting is good, for it required long, painstaking effort. §

Some overlapping of reasons doubtless occurred when we defended our selection of one sentence over the other in the preceding Experience. Quite likely, too, we found it difficult to state six distinctly different principles of word choice. These results need cause us no great concern, for the principles are intimately related and do overlap to some extent. For the purposes of emphasis, however, we shall look into each of the six principles individually in the discussion which follows. During the course of the discussion frequent reference will be made to the pairs of sentences in Experience 52. Consequently it would be well to keep a finger in the book at that point.

**DEFINITENESS:** A definite word or group of words conveys an exact, specific impression from one mind to another. Vague, general words convey blurred, inexact impressions. Thus in the first pair of sentences, the expression, "fumbled the ball and allowed the runner to score," is preferable to "made a mess of the play" because the former states exactly what happened, whereas the latter does not. Therefore the second sentence is the better because its diction is more definite. Just as we see indistinctly on a foggy day or through the soiled windows of a speeding automobile, so do we often fail to get ideas conveyed to us by words whose precise meaning we have to guess.

Definiteness of word usage results first from the *intense desire* to convey exact meanings and impressions. If we are content with vagueness and inexactness, our speech and writing are certain to reveal that fact; we merely transfer our own confusion and blurred impressions to our listeners. For example, if we say that "Mr. Wood is a kind man," we give only a general notion of what we mean. To say that "Mr. Wood is considerate of the feelings of his associates" points out one of his traits of character much more definitely.

Word definiteness results secondly from the speaker's *habits of*

*alert and sharp observation.* A person whose senses are sleepy secures vague impressions and passes them along when he speaks. To say "We heard the loud noise in the kitchen" instead of "We heard the crash of dishes in the kitchen" indicates either that we have heard indistinctly or that we are too lazy to give exact information to our listeners.

If we really desire to speak definitely and if our senses are alertly on the job, we have still another obligation: to accumulate a word stock sufficiently broad and varied to transport our ideas and observations. This supply of usable words becomes ours chiefly as a result of continuous and thoughtful reading, speaking, writing, and the diligent use of books whose chief purpose is to aid us in more exact and effective expression. (Later in this chapter we shall give our attention to two such books.)

**ACCURACY:** Closely akin to definiteness of diction is the quality of accuracy. The difference is this: Indefinite words convey vague meanings; inaccurate words convey meanings which are unintended—wrong meanings. The first sentence in the second pair is preferable to the other, for "notorious" rather than "famous" gives the intended meaning. Of course, both words mean "well-known," but *notorious* carries the additional meaning of "unfavorably," whereas *famous* indicates a "favorable" attitude toward the person in question. A well-known brutal criminal, in short, is "notorious" not "famous."

The user of inaccurate words may desire to express himself definitely, may be a sharp observer, and may possess an ample vocabulary. His difficulty is that he has originally incorrectly learned the meanings of words and has not later taken the trouble to make sure that he is accurate in his diction. He may have picked up words from books or speakers and begun to use them without checking on their meaning.

People who are especially fond of long or unusual words are often guilty of inaccuracy of diction. Much of the humor of Sheridan's character Mrs. Malaprop in his play *The Rivals* results from her ludicrous use of "ten-dollar" words. Long words used inaccurately are called malapropisms after this fictional character.

Inaccuracies of diction, however, are not confined by any means to long or strange words. Many words with similar pronunciations—*emigrant, immigrant; healthy, healthful; affect, effect; official, officious; flout, flaunt*—have quite different meanings. Similarly, such

"little" words as *near* and *next* or *from* and *off* or *in* and *into* have unlike meanings, and their faulty use may give listeners an impression quite unlike the intended one.

There is only one way to avoid the inaccurate use of words. It consists of the careful dictionary checking of words whenever we feel even the slightest flicker of doubt as to their meanings.

**UNDERSTANDABILITY:** With respect to diction the quality of understandability is a variable one. For example, highly technical words which are immediately comprehensible to the doctor may be utterly meaningless to his patient. Thus the first sentence of the third group would be wholly understandable if the remark were addressed to someone sufficiently acquainted with physiology. For most of us, however, the second sentence is more readily understandable.

The question of whether or not the words we use are understandable to our listeners really resolves itself into the question of whether these words are *appropriate* for our audience and to the subject at hand. Just as the scientist uses poor judgment if he doesn't suit his vocabulary to his audience, so does the general speaker who clothes relatively simple ideas in words which are needlessly long, unusual, or of foreign derivation. For example, if we hear (or read) the statement that "His amanuensis was continuously involved in annoying peccadilloes," we are justified in assuming that the speaker is either affected or gleefully bombarding us with "hard" words. We would have readily understood him if he had said, "His secretary frequently got into bothersome little scrapes."

A sound general principle for us to follow is this: Consider the audience, consider the subject, and then use the simplest, most readily understandable words that are definitely and accurately appropriate to both.

In connection with the quality of understandability we should consider the effect of the use of slang. While it is true that many slang expressions are vivid, colorful, and arresting and that slang does make a contribution to a growing language, none the less the dangers of slangy talk are serious ones. In the first place, the currency of most slang is short-lived. Thus, much of the slang of a past age becomes a dead language that is not understandable to a new generation. In the second place, numerous slang expressions are familiar to only small groups of people. The lingo of gangsters, for instance, is wholly unintelligible to most persons. In the third place, the great

majority of slang expressions lack definiteness of meaning; they are employed in and out of season by people who are too lazy to seek for the exact words to convey their ideas. Finally—to look ahead to another principle of word choice—slang tends to become monotonous from overuse. On several counts, then, we should be wary of the employment of slang even in our relatively informal speech and writing.

**VIVIDNESS:** When we speak or write, we wish to make as many contacts as possible with our audience. Since our first purpose is the transference of thought, we shall employ exact, accurate, and understandable words and groups of words. However, if we can help our listeners to see or hear or feel, we shall assist them in grasping the ideas we are trying to convey. We all remember how our parents pointed to their fingers when they taught us to count. The idea *five* was clarified by the actual sight of five fingers. Similarly, an illustrated lecture about Brazil is probably more meaningful and interesting than one which employs only words to reproduce sights, sounds, and customs.

Words skilfully chosen, however, can arouse the senses of listeners and cause them almost to hear, see, taste, and feel. These words do double duty in thus simultaneously stimulating the listener's mind and his senses. Such diction is said to be *vivid* because it brings people, places, events, and ideas to life for us, whether we happen to be the speaker or listener.

Three ways of increasing the vividness of our speech and writing are especially worthy of consideration. One of them consists of the employment of verbs that *describe* as well as *assert*. The verbs *slouched*, *stumbled*, *staggered*, and *lurched*, for example, are more vivid than *went slowly*.

Another means of securing vividness is by using words whose *sound* suggests, and often illustrates, their meaning, words such as *crackle*, *sizzle*, *fizzle*, *whoop*, *shrill*, *shriek*, *hurly-burly*, *rumble*, for instance. Both of these ways are illustrated by the first sentence of the fourth group in Experience 52. The verb *flashed* makes a descriptive assertion. At the same time, the sound of the word is in harmony with the humming-bird's movements.

A third way of securing vividness is by making comparisons or contrasts, either direct or implied. The three pairs of sentences which follow illustrate the differences between matter-of-fact statements and



those in which color and liveliness are attained by the use of comparisons.

## 1.

- (a) The greedy heirs hung around the dying man's house.
- (b) The heirs hovered like vultures around the dying man's house.

## 2.

- (a) The women made a great fuss over the handsome candidate.
- (b) Chattering women fluttered like sparrows around the handsome candidate.

## 3.

- (a) Jim's remarks were so pointed that the witness began to perspire and tell lies.
- (b) Jim needled the witness into sweaty lies.

**ECONOMY:** If we employ the principles of word choice so far discussed—definiteness, accuracy, understandability, and vividness—we shall go a long way in attaining economy. Economy in diction is like economy in dress, food, home equipment, or oil in a motor's crankcase: *It consists of adequacy without superfluity.* Economy of word usage results from the speaker's knowing exactly what he wants to say, the effect he wishes to achieve, and his conscious effort to employ the most appropriate and fewest words needful to attain these ends.

In the first sentence of the fifth pair in Experience 52, "scared stiff" and "frightened out of our wits" express the same general idea and do so in a wordy and commonplace manner when compared with "numb with terror" in the second sentence. The remainder of the second sentence is similarly both more economical and vivid than the corresponding portion of the first sentence.

Two sorts of uneconomical word usage are especially common as well as distinctly ungrammatical. One is the use of needless double subjects, as in the sentence: "My mother she is a wonderful woman." The other is the use of words which repeat a meaning already expressed, as in the sentence: "The girls hurriedly descended down the stairs." Since "descended" means "went down," the word "down" is superfluous in the sentence.

In our laudable efforts to achieve economy of diction, we must avoid the extreme of omitting words essential to the clarity and pleas-

ant flow of what we say. This extreme is encountered frequently in both the oral and written giving of directions or instructions. The instruction to "stir sugar in egg, add milk, heat slowly" is squeezed so dry that it is not only inadequate but confusing. The inexperienced cook might take the direction to "stir sugar in egg" literally and with weird results.

*VARIETY:* Speech, or writing, which needlessly employs the same words over and over again is monotonous. Moreover, it probably is less definite and accurate than expression whose diction is varied. Sometimes, too, it indicates that the speaker is too lazy to search either for synonyms or for more specific terms.

We all have to watch ourselves in this matter. Even professional speakers and writers accumulate a stock of pet words which they unconsciously use much too frequently. Ordinarily when this fact is called to their attention, they become sensitive to the defect and studiously check their composition to get rid of the weakness. We who are not yet professional speakers would do well to follow their example.

As we have already seen, the use of slang results in monotony of diction. But slang is not guilty alone. Such respectable words as *good, grand, sweet, beautiful, great, nice, sure, certainly, positive, positively, absolutely, peach, big, little, terrible, horrible, awful, real, lovely, pretty, wonderful, sort of, kind of, and fierce* if used repeatedly not only become exceedingly tiresome but gradually lose their meanings.

In so short a sentence as the first one of the sixth pair in Experience 52, the use of the word *good* three times is monotonous. Although in this case there is no danger of serious misunderstanding since the ideas expressed are relatively simple, nevertheless the second sentence is preferable to the first because of the variety of its word usage.

### EXPERIENCE 53

#### *Summarizing the principles of word choice*

¶ Thoughtfully reread the preceding pages devoted to the six principles of word choice. As you do so, draw up in outline form a summary of the materials. Use the six major headings as your principal topics and include under each one as many sub-topics as necessary. §

## EXPERIENCE 54

*Finding illustrations of the principles of word choice*

¶ Between now and tomorrow you are sure to be doing some conversing, some listening to the radio, and some reading.

As you listen and read, keep in mind the six desirable qualities of diction. You will encounter examples of all of them. Jot down at least one illustration of each of these qualities as you come across it.

Bring your examples to class and be prepared to read them and tell the class wherein each illustrates the quality for which you selected it. §

*Using Dictionaries and Thesauri to Find Words*

In our efforts to develop the qualities of diction we have been discussing, two books are especially helpful. One of these books is a recent unabridged dictionary. The other is a synonym book. No matter how expert we may become as speakers or writers, we shall always find these two books of inestimable value.

An unabridged dictionary is the most completely helpful of all language books. It is devoted principally to information on word syllabification, pronunciation, grammatical classification, derivations, and meanings.

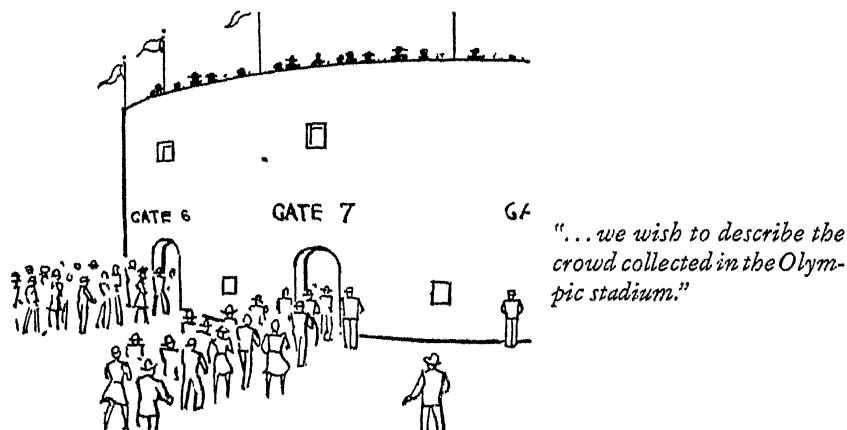
At the moment it is with this last kind of information—meanings—that we are especially concerned. An unabridged dictionary lists one after the other the slightly or widely different meanings of every word in the English language. It tells whether these meanings are currently accepted or whether they are *archaic* (once current but no longer so), *colloquial* or *dialect* (used only in certain restricted areas of the nation or by particular groups of people), *slang* (not generally accepted as good usage), and whether they are *rare* in spelling or in a particular meaning. Moreover, an unabridged dictionary indicates and often illustrates what a word means and how it is used in the various arts and sciences, in case it has different uses in these fields. Near the end of a dictionary's treatment of a word is a list of synonyms—other words of similar meanings and uses. To these lists of synonyms, as well as to the discussion which has preceded them, we shall often make reference while seeking the words to express our meanings definitely, exactly, vividly, and with variety of diction.

The second kind of book mentioned a moment ago as being in-

valuable to us in our search for just the right word is a synonym book. There are a number of such books on the market. Perhaps the best known and most used of these is Roger's *Thesaurus*.

This helpful book is issued in two forms, one called Roger's *International Thesaurus of English Words and Phrases* and the other entitled Roger's *Thesaurus of the English Language in Dictionary Form*. We must not let these somewhat lengthy and forbidding titles frighten us from the books, which are very easily used once we become accustomed to them.

Indeed, the *Thesaurus* in dictionary form is used, as its name implies, just as is a dictionary, the words being arranged alphabetically. Each key word is followed by a symbol indicating its part of speech and then by a list of synonyms, few or many, as the case may be. One or more antonyms (words of opposite meaning) follow. Generally, too, a reference is made to other words so that, in case we have not yet found the one we are after, we may continue our search for it until we run it down.



The original Roger, *International Thesaurus of English Words and Phrases*, is slightly more complicated in its organization, but, with a little practice, it too is easy to use. In this edition we first refer to the index in the back of the book and there locate a word which is approximately, but not exactly, the one we wish to use. Having located this word, we shall find after it section numbers which refer us to the earlier portions of the book. In these sections we are given long lists of synonyms and antonyms.

Perhaps an illustration will be of assistance. Let us suppose that we are preparing a talk on the Olympic Games. As we plan what we intend to say, we come to a point at which we wish to describe the crowd collected in the Olympic stadium. The word *collected*, however, does not say exactly what we mean. Since we are unable to call to mind a good synonym for it, we refer to our *International Thesaurus of English Words and Phrases*, if that edition happens to be the one available. In the Index we find, under *collect*, the number 72, which sends us to section 72 in the front of the book. There we see listed synonyms classified as nouns (N.), as verbs (V.), and as adjectives (Adj.). Either of the last two classifications may give us our lead; so we examine them. We find such words as *assemble*, *meet*, *unite*, *join*, *cluster*, *flock*, etc.—dozens of them. We finally decide that *assemble* is our word; so we add the necessary *d*, and in our talk we refer to the crowd *assembled* in the Olympic stadium.

Invaluable as unabridged dictionaries and synonym books are in helping us discover the precise words we wish to use, these books must be employed with some caution. In other words, the principles of word selection discussed in the preceding pages must be kept in mind while we are using these helpful volumes, because it is doubtful whether any two words are completely alike in meaning. Accuracy, definiteness, and understandability, for example, can be destroyed by the wrong synonym as truly as they can be increased by the right one.

To illustrate: In the *Thesaurus* under the word *ornamentation* are listed, among others, the words *acanthus*, *cartouche*, and *anthemion*. To be sure, under certain particular circumstances these words might convey the exact meaning intended, but for the vast majority of people they are meaningless. Thus to use them with most audiences would be to defeat our purpose of communicating, for a word is well chosen only if it serves the speaker's or writer's total purpose. His purpose, we remember, is to convey meanings definitely, accurately, understandably, vividly, economically, and with variety of diction. Consequently, while we shall make use of synonym lists, we shall not allow these lists to use us. No list of words, in short, can substitute for the alert functioning of our intelligence.

An interesting way of increasing our sensitiveness to effective word choice consists of detecting and correcting weaknesses in the usage of others. Let us turn, then, to the next Experience.

## EXPERIENCE 55

*Improving the diction of a group of sentences*

¶ Several sentences follow. Although few of these sentences are completely unsatisfactory, all of them could be improved by means of changes in diction.

Consider the sentences carefully, spotting the expressions which seem indefinite, inaccurate, not easily understood, lacking in vividness, uneconomical, or monotonous. Then rewrite the sentences, making the changes you deem desirable. In your efforts to improve the sentences, consult freely an unabridged dictionary and other good synonym lists such as Roget's *Thesaurus*.

Be ready to read your revised sentences to the class and to defend your revisions on the basis of one or more of the principles of effective word use.

1. The stricken man slowly sank to the floor.
2. You certainly made a pretty catch of that fly, Charlie.
3. That was a swell party you gave, Agnes, and we had a gorgeous time.
4. The two big, husky, muscular men were no match for their slender, nimble, quick opponents.
5. The eminent scholar attacked the enigma scrutinously.
6. I've seen some beautiful sunsets before, but this is the most beautiful of all.
7. A moment later her brother he pulled her out of the water by her hair.
8. The smell of the cooking bacon and the steaming coffee soon made us forget our very wet clothes.
9. Most of the girls thought Geraldine's new home was awfully cute.
10. The speaker made an excellent talk, employing excellent diction and organizing his materials excellently. We all observed, too, that he was dressed in excellent taste.
11. The indubitable veracity of his averments convinced us utterly.
12. As his alibi, the prisoner claimed he was sick on the night of the theft.
13. One of Nancy's gushing friends told her that she looked terribly sweet.

14. The defense of Lucknow is considered one of the great events in the history of India.

15. Many children asseverate that the nutrimental attributes of spinach fail to enhance their opinion of that vegetable.

16. The rapidly moving automobiles made a great noise as they went past the stands.

17. The ceremony was conducted with simple pomp.

18. Wouldn't it be nice if Jerry were elected president?

19. Of late the United States has restricted emigration into this country.

20. I'd look swell, too, if I had a nifty suit like yours instead of this lousy outfit.

21. Ethel is light complected. §

### *Constructing Sentences Skilfully*

The abilities we have been developing in word choice are of value only if they are accompanied by similar abilities in organizing these words into efficient sentences. After all, words are only cogs in the intricate mechanism of expression. One perfect cog doesn't make a wheel, nor do several such cogs. All the needful cogs must be there, and they must be properly spaced and aligned—properly related, in short. So related, our word cogs form sentences which convey the meanings we intend and the effects we desire.

The construction of clear, forceful, logical, and pleasing sentences has rightfully occupied a prominent place in our language studies throughout all our school years. Probably no unit of spoken or written expression has the power to make or mar communication that the sentence has. Consequently we shall do well at this point in our speech work to review very briefly the most essential principles of sentence structure.

**CLARITY:** Sentences which convey confused impressions are worse than none. A sentence which is not clear derails thought instead of transporting it; and a derailed thought isn't one at all—it is wreckage.

Clarity of sentences is achieved in a number of ways, of which the following are deserving of particular emphasis: (1) by employing accurate, definite, concrete, and understandable words; (2) by arranging these words in the order of the thought relationships; and (3) by including all the words that are needed for expressing the particular thought.

Earlier in this chapter we have seen what happens to the conveyance of ideas if our words are thoughtlessly chosen. The results are just as disastrous if words or groups of words are misplaced in the sentence. Ludicrous sentences result, such as the following: "Most of their food came from the river, consisting chiefly of crabs"; or this, "That curious looking man purchased the best radio, the one with long thin arms and bobbing Adam's apple." Moreover, decidedly unlike meanings result from the different placement of a single word in a sentence, as witness the following: (1) "Only one man may come this far"; (2) "One man may come only this far."

Also earlier in the chapter we considered the need for economy in diction, which we have described as adequacy without superfluity. In our efforts to achieve economy we must not omit words essential either to meaning or to the lucid conveyance of that meaning. The absence of "we were" after "while" in the following sentence, for example, results in an absurd meaning quite different from the one intended: "While in the old cabin, the storm subsided." Similarly, the unfortunate omission of "Jerry was" after "when" in the following sentence makes it not merely ambiguous but, even worse, a statement of an impossibility: "When only three months old, his father joined the army."

In the interests of clarity of sentence structure, then, we must choose words with care, arrange them in the natural order of thought relations, and include all the words (but only those) which are needed for the adequate expression of our ideas.

*UNITY:* The term *unity* as applied to sentence structure means precisely what it does in any other connection. Elements which are unified—whether these elements be people, ideas, or objects—are those elements which are related and which work together to achieve a single purpose. With respect to sentences, these facts mean simply that if a sentence contains more than one idea, the several ideas must, first, pertain to the same larger thought, and, second, all of them must contribute to the conveyance of this larger unit of thought.

An inspection of the following three sentences will assist us in understanding the principle of unity.

(1) I plan to go to my grandfather's for Thanksgiving.

(2) Our day was an exceedingly long and full one: We were on the road before dawn; by noon we reached St. Augustine, where we



spent an all too brief hour visiting certain points of historical interest; later, at Daytona, we left the main highway to drive along the beach; finally—and wearily—late in the evening, we pulled into Miami.

(3) Walker's speech was the most tiresome of the whole program, and where do you suppose he picked up those egg-yolk shoes he was wearing?

The first of these sentences is obviously unified, since it contains a single, simple assertion. The second sentence is likewise unified because, although it includes a number of ideas and is somewhat involved in structure, its several parts are intimately related and all contribute to the larger thought—what made the day long and full. This second sentence might, of course, have been written as five sentences beginning, respectively, with the words *our*, *we*, *by*, *later*, and *finally*. Indeed, anyone hearing the series of statements would not know whether they made up one sentence or several. That would not matter, of course, since what counts is the logical relationship of the cluster of ideas. The third sentence, however, is utterly lacking in unity. To be sure, both of the statements concern Walker; but one of them has to do with his speech and the other with his shoes. The speaker has every right, of course, to make these two observations about Walker; but, since one concerns his talk and the other his apparel, the two ideas should not be included in the same sentence unless the speaker clearly shows their relationship, which, in this case, is not done.

The quality of unity in sentence structure (and in paragraphs, too, for that matter) can be achieved only if we sort our ideas and group them on the basis of the relationships and purposes of these ideas.

**EMPHASIS:** The quality of emphasis, like that of unity, is attained by the thoughtful sorting and placing of ideas in sentences. In seeking for emphasis, however, we go a step further than we do in attaining unity. Having secured the unity of a sentence by including in it only related ideas, we need next to decide which of these ideas are of major significance for our purposes and which are minor.

That decision made, we may achieve emphasis by placing the major idea or ideas where they will attract the most attention and the minor ideas where they will support those of principal impor-

tance. Suppose, for example, we wish *primarily* to tell our audience that a speaker will be unable to take his place in a program, and desire *secondly* to indicate why. Which of the following ways of expressing these facts best serves our purpose?

(1) Mr. Allison has a serious cold. He has been ordered to rest. He will not speak tonight.

(2) Mr. Allison has a serious cold and has been ordered to rest and will not speak tonight.

(3) Mr. Allison will not be able to speak tonight because a serious cold makes it necessary for him to rest.

(4) Mr. Allison, confined to his home by a serious cold, will be unable to speak tonight.

All of the foregoing statements make approximately the same assertions. The first two, however, place equal emphasis upon the several facts, whereas, as was said a moment ago, one of these facts is of greater significance than the other two as far as the present purposes are concerned. Therefore, the fact that Allison won't take his part in the program is the one we need to emphasize. The third and fourth sentences, then, give emphasis to the principal idea by subordinating the other two. Sentence 3 does so by placing the major idea in the principal (independent) clause and the minor ideas together in a subordinate (dependent) clause. Sentence 4 still further reduces the emphasis upon the minor ideas by combining them in a phrase, and a parenthetical phrase at that.

The two most prominent parts of a sentence of any length are the beginning and end. Suppose we wish to emphasize in a single sentence the *first* and *third* of the following facts: (1) We have a new book; (2) It cost only a dollar; (3) It is excellently illustrated. Of the four sentences which follow, the first does the job least well, and the fourth is most satisfactory. The second and third are approximately equal in effectiveness but are less compact than the fourth.

(1) Our book, which is new and well illustrated, cost only a dollar.

(2) Our new book is well illustrated although it cost only a dollar.

(3) Although it cost only a dollar, our new book is well illustrated.

(4) Our new book, costing only a dollar, is well illustrated.

We also give emphasis to words and sentences by means of facial expression, gestures, and voice changes. These, however, are only aids to language. Language itself must bear the heaviest burden of communication. Thus sentences whose organization reveals the points of emphasis are more effective than those which require the bolstering of various language aids. Two ways of securing emphasis in sentences are, to summarize, by placing principal ideas in independent clauses and by placing major ideas at the start or close of sentences.

*VARIETY:* With respect to sentence structure, *variety* means precisely what it does in connection with word choice. Just as one way to avoid monotony of diction is by using specific instead of general words, so the best means of avoiding monotony of sentence structure is by clothing our thoughts in sentences whose nature resembles that of the thoughts themselves.

Simple, easily perceived ideas should be expressed briefly in simple sentences.<sup>2</sup> A series of related ideas of equal rank may be expressed in a sequence of simple sentences; in a simple sentence with a compound subject or predicate, or both; or combined in a compound sentence.<sup>3</sup> A series of related ideas of unequal rank are best expressed in complex sentences.<sup>4</sup> Suppose, for example, we merely wish to say that the World War sapped many nations of their wealth and men. We would simply make that assertion.

Suppose, however, we wish to make one or two other similar assertions about the World War. We could do so in the following ways, among others:

(1) The World War sapped many nations of their wealth and men. It brought profound misery to millions of people. It retarded civilization immeasurably. (Three simple sentences.)

(2) The World War sapped many nations of their wealth and men, brought profound misery to millions of people, and retarded civilization immeasurably. (A simple sentence with a compound predicate.)

(3) The World War did more than sap many nations of their wealth and men; it also brought profound misery to millions of

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<sup>2</sup>A simple sentence is one consisting of a single independent clause.

<sup>3</sup>A compound sentence is one consisting of two or more independent (coördinate) clauses.

<sup>4</sup>A complex sentence is one consisting of an independent clause and one or more dependent (subordinate) clauses.

people; worst of all, it retarded civilization immeasurably. (A compound sentence.)

Suppose, finally, we desire to subordinate two of the facts about the World War and to emphasize the third. By the construction of complex sentences, we can easily do so, emphasizing and subordinating any of the facts we wish. For example:

Because the World War sapped many nations of their wealth and men and it retarded civilization immeasurably, it has brought profound misery to millions of people.

Although the principle of constructing sentences that are natural—sentences that reveal the nature of our thought—is an admirable one, we must use good judgment in its observance. Thus, even if the ideas we wish to convey could adequately be clothed in a long series of simple sentences, monotony would result from such a manner of expressing them. This is equally true, of course, of numerous compound or complex sentences following one after the other. Consequently we need to make variety of sentence structure something of an end in itself in order to avoid monotony and retain audience interest.

Another effective way to attain sentence variety is to intermingle occasional interrogative and exclamatory sentences with the more frequent declaratives. Again, however, we need to exercise discretion. Too many questions and exclamations make our talking, whether informal or more formal, unpleasantly oratorical.

**COMPLETENESS:** In our study of written composition, the principle of sentence completeness has doubtless received considerable attention. It is eminently worthy of that attention, for sentence fragments interrupt the flow of meaning for the reader. The following example will readily illustrate that fact:

The prisoner confessed. Aware that he had entangled himself. In a web of falsehood.

The reader, stopped by the periods and capital letters, receives an exceedingly jerky impression from viewing the fragments. Moreover, the listener would receive an equally scattered impression if a speaker

uttered the groups of words as though they were three separate items instead of related parts of one thought.

However—and herein lies one of the significant differences between spoken and written language—no speaker who wished to express the ideas in the illustrative sentence would break it into three parts. To be sure, he would pause slightly after “confessed,” but his pause and vocal inflection would relate the ideas rather than separate them. For this reason, our attention in speech must be upon *thought completeness and relatedness* more than upon sentence completeness.

From what has just been said we must not infer that the effective speaker makes a habit of employing sentence fragments, especially in the more formal types of speaking. Such is decidedly not the case. Sentences, after all, are units of thought, whether spoken or written, and although fragments are occasionally forceful and dramatic in formal speech and are essential in conversation, the complete sentence still remains man’s best means of conveying ideas clearly and connectedly.

Complete sentences, moreover, are not only the best single means of conveying thoughts, they are also the most natural. Even the baby who points at a toy and at the same time grins or yells is in effect constructing a sentence, which, if he could talk, would go something like this: “Baby wants rattle.” All speech and writing consist of assertions, questions, or exclamations made about persons, objects, or places. Sentence form for the expression of ideas in language is therefore obviously natural. Thus, it is that in language, as in most other activities, naturalness contributes to effectiveness.

In view of these facts, we should use sentence fragments in speech or writing only if we are certain that by so doing we shall convey our intended meanings more economically, forcefully, and clearly than by complete sentences. In conversation, for example, fragments are economical without lessening clarity. If we are asked, “Will you have dinner with me tonight,” we reply, “Yes.” Thereupon our questioner utters the one word “When?” to which we answer, “Six-thirty.” The “yes,” “when,” and “six-thirty” are meaningful only because both speakers have the rest of all three sentences clearly in mind. Such being the case, the fragments suffice for the conveyance of the thoughts. That is the chief purpose, as we have said so many times, of all speech and writing, and we must keep it clearly in mind as we put our thoughts into words or groups of words.

## EXPERIENCE 56

*Summarizing the principles of sentence structure*

¶ Carefully reread the discussion of sentence structure. Then write in outline form a complete summary of the material, using as major topics the five headings employed in the discussion. Bring your outline to class.

Informally the class will decide upon an outline which it deems suitable as a guide for sentence structure in speech. §

## EXPERIENCE 57

*Improving the structure of several sentences*

¶ Several sentences or groups of sentences follow. Each of them can be improved by the observance of one or more of the principles of sentence structure.

Rewrite and improve each of the sentences. To assist you in this activity, the sentence-structure principle which has been most seriously violated is noted in parentheses following each sentence or group. If you believe that another principle has also been violated, remedy that defect too as you rewrite the sentences. Feel free either to join sentences or to subdivide them if so doing will make for improvement.

Bring your reconstructed sentences to class and be ready to defend the changes you have made.

1. My father was displeased with the election, but Uncle Edward still owns his farm, thank goodness. (*Unity*)

2. I like to wander along the sea coast. Whenever I have a chance. (*Completeness*)

3. We went to the circus in the afternoon, and then we had dinner at a Hungarian restaurant, and after that we took in a movie, and finally we went home to bed. (*Emphasis*)

4. After Jerry stumbled over the dog, his father discovered his leg was broken. (*Clarity*)

5. First you pour four gallons of gasoline into the large can. Then you measure out two quarts of heavy lubricating oil. Next you empty the oil into the can with the gasoline. After that you stir the mixture with a long wooden rod. There shouldn't be any loose slivers on the rod. The fuel is now ready to pour into your motor tank. (*Variety*)

6. The officer admitted to the private that he didn't know who had hit him. (*Clarity*)

7. There was plenty of sunshine. But too little rain for the crops. (*Completeness*)

8. Yes, I've read that book, but I like to go to plays better, don't you? (*Unity*)

9. The young burglar ran into the alley and fell into an ash can white with fear. (*Clarity*)

10. The Franklins' new house is much larger than their old one, and I am glad they have it, but don't you think it was silly of them to build it after all their children had left home and especially since Grandfather Franklin had lived in the old one all his life? (*Unity*)

11. During October the water became almost icy, and they found it necessary to discontinue the swimming contests. (*Emphasis*)§

### *Helping the Listener Understand*

Our purpose in endeavoring to improve word choice and sentence structure is primarily, of course, to assist our listeners to understand both what we are saying and our attitude about it. Skill in these two phases of the use of language is particularly needful for the effective communication of thought and experience, whether the communication be oral or written.

The speaker has at his command numerous other means of helping the listener understand, and he must achieve some expertness in all of them. Among these other means are the correct pronunciation of words; vocal audibility, force, timing, and inflection; posture; facial expression, gestures, and other bodily movements; and the choice and organization of subject-matter for oral presentation. These are not strictly language elements of speech, however. Furthermore, they deserve the extended individual treatment which they will receive in the succeeding chapters of *Experiences in Speaking*. The items are mentioned at this point merely to emphasize the fact that, while language is by all odds the most essential element of speaking, it is far from the only one.

One of the fundamental differences between talking and writing is this: What the writer says is down on paper in black and white, while what the speaker says is conveyed by sounds whose meaning must be caught as the words are uttered. The reader can reread; the listener cannot rehear unless the speaker chooses to repeat. Recogniz-

ing this fundamental difference, the speaker must keep it clearly in mind both as he prepares his discourse and as he delivers it. Failing to do so, he soon loses his audience; and an audience once lost is rarely recovered.

Of the language elements of speech, one principle of word choice and one principle of sentence structure must be particularly heeded by the speaker in his efforts to help listeners understand. Moreover, the use of a certain specialized group of words and of two or three specialized types of sentences will be of inestimable service to both the speaker and his audience. Let us bring this discussion of language elements to a conclusion by a brief consideration of these four items.

*UNDERSTANDABILITY OF DICTION:* Of the principles of word choice studied earlier in this chapter, the one concerning quick and easy understandability is of foremost significance to the speaker. Not losing sight of the other principles, he must exercise particular care in connection with this one. The hearer who stops listening for a few seconds to puzzle out the meaning of a word may find himself completely lost when he returns his attention to the speaker. That must be prevented.

The speaker can go a long way in avoiding such occurrences by keeping his audience in mind during his preparation and delivery. He knows in advance whether he is going to talk to students in his class in school, to a group of younger persons, to an organization of experts in the subject he is to treat, or to a miscellaneous assembly of adults from various walks of life. This knowledge gives him valuable clues as to the words he can effectively employ. If he is intelligent, he will not ignore these clues.

In the words he uses, however, as well as in his manner, a speaker must always be wary of appearing to "talk down" to his listeners. We all rightfully resent a condescending attitude on the part of either speakers or other persons. We much prefer being credited with knowing a bit more than we do to being put down as infants or dullards.

The speaker seems to be in a dilemma in the matter of diction, doesn't he? As a matter of fact he is. And there is no absolute pattern he can follow in extricating himself from it. The most he can do in this business of diction understandability is to use his best judgment, exercise good taste, and profit both from his successful and disappointing experiences as a speaker.

*WORD SEMAPHORES:* While the best means of keeping a train



on the track and on schedule are careful planning, first-rate equipment, and intelligent, wide-awake crews, none the less various kinds of signals are helpful both in the normal business of transportation and in emergencies. Similarly, adequate, wisely chosen, and clearly organized subject-matter clothed in appropriate language makes speaking achieve its intended tasks. As with railroads, however, semaphores assist both the speaker and his listener.

Language semaphores consist of words or groups of words which help listeners stay on the track, bridge gaps, detour momentarily, swing around curves, and rejoin the main line. They also make for smoothness in the movement of the language vehicle, thus serving as cushions or springs for the passengers—the listeners. Among the most useful of these word semaphores are the following: *however, nevertheless, consequently, thus, therefore, next, finally, now then, for example, to illustrate, furthermore, moreover, in brief, as you see, as was said a moment ago, we remember, in the first place, to return to the subject before us*, and so on.

While these transitional, bridging, and direction-giving words and groups of words are invaluable aids to both speaker and listeners, they must not be used so extensively as to be intrusive or to clutter up what we say. Too many of such expressions bewilder the listener just as needless punctuation confuses the reader. There is only one rule for us to follow in connection with this matter: Employ word semaphores when their use makes for increased clarity, ease of understanding, and smoothness of the flow of language and thought.

Of the two following brief passages, one appears to observe this rule while the other does not.

(1) Now, then, while it is probably true that the studious person gains more from his purely academic activities than his less scholarly associate, nevertheless, as we shall see, there is something to be said for a more diverse use of one's time and energies. In this matter, however, we must not jump to hasty conclusions, for, as will be illustrated in a moment, the individual's specific purposes must be the standard by which we judge his conduct. For example, . . .

(2) Probably the studious person gains more than his less scholarly associate from purely academic activities. Perhaps, however, he misses certain other profitable experiences. In judging a student's conduct we must consider his purposes. For example, . . .

The second passage is clearly preferable to the first. Its content is more simply and compactly organized. As a result, the ideas it contains are conveyed more briefly, directly, and meaningfully. It exhibits no need for the numerous transitional expressions employed in the first passage.

**CLARITY OF SENTENCE STRUCTURE:** With respect to word choice, we have seen that the speaker must be especially aware of the principle of easy *understandability*. In the construction of sentences, the companion principle is *clarity*.

The ear picks up and retains fewer sounds during a given instant than the eye perceives and retains images. To a considerable degree, therefore, sentence clarity in oral communication is related to sentence length. In general, a short sentence is clearer to the listener than a long one. People who are expert in both speech and writing recognize these facts. A comparison of their speeches and written works will reveal their use of much shorter sentences in their speech than in their writing. The speaking and writing of Theodore Roosevelt serve as good examples; the writing contains many long sentences, but the speeches are largely made up of short, clipped ones.



*The listener should not have to unravel a complex, involved statement.*

Sentence clarity is also dependent upon sentence directness and simplicity. If need be, the *reader* may return and unravel a complex, involved statement before he resumes his reading. The *listener* cannot do so without running the chance of getting completely out of step with the speaker. In speech, therefore, we need to avoid involved sentences whenever we can do so without serious damage to thought relationships.

If we return to the two passages used to illustrate transitional words and phrases, we shall notice at once that the first one contains only two sentences, both of which are relatively long and complex. Although the sentences are not conspicuously lacking in clarity, nevertheless they are so involved that a listener hearing them only once might easily be confused. The sentences in the second passage are shorter, simpler, and more direct. On these counts alone they would serve the speaker and his listeners better than those in the first passage. We have already seen, too, that the first passage exhibits other weaknesses which are unfortunate whether the statements are made orally or in writing.

In view of what has been said in the preceding paragraphs, we shall constantly be guided by the principle of *clarity* in our construction of sentences. While we shall observe the other essential principles of sentence structure, we shall seek to keep our spoken sentences as brief and simple as is consistent with the nature and relationships of the thoughts they are designed to convey.

**CLEARINGHOUSE SENTENCES:** In a community of any size a clearinghouse is established to assemble, sort, and send bank drafts on the way to their final destination. A talk of more than three or four minutes' duration requires sentences and groups of sentences which serve much the same purposes. Instead of bank drafts, these clearinghouse sentences assemble, sort, and give direction to ideas.

A renowned dramatist once asserted that a playwright needs to inform an audience of what *is to be done* in the play, later to call its attention to what *is being done*, and finally to point out what *has been done*. Although this author was purposely exaggerating, none the less his remark is highly suggestive for the speaker.

One of our best ways of helping listeners know what is to be done, what is being done, and what has been done is the use of the clearinghouse sentences mentioned a moment ago. These sentences help to introduce the first and successive topics of a talk; they transport listeners from one topic to the next; and at appropriate intervals they assemble the ideas the speaker wishes to emphasize. In short, they are *introductory*, *transitional*, and *summarizing* sentences and groups of sentences.

(a) *Introductory sentences:* Even though the speaker has chosen a meaningful and attractive title for his discourse and has organized

his material with care,<sup>5</sup> he will ordinarily find it advisable early in his remarks to inform his audience of the subject with which he proposes to deal. Depending upon the nature of a talk, such sentences as the following may be employed:

(1) The story I am going to tell you consists of a personal experience. The scene is northern Michigan. The time is early June of last year. The characters are three in number: two woodchucks and myself. . . .

(2) Mr. Carleton, I've asked for this interview in order to explain and defend my part in the fracas that occurred at the basketball game Saturday night. . . .

(3) Your president has asked me to state my reasons for believing that the Parent-Teachers' Association should include representative students in its membership. I am glad of the opportunity to do so, because it has seemed to me for a long time that what we should have is a Parent-Teacher-Student Association. . . .

(b) *Transitional sentences:* We have already observed that skillfully constructed sentences require fewer transitional words and phrases than do needlessly complex and involved sentences. Similarly, a well-organized talk needs fewer transitional sentences than one which rambles or scatters its emphasis. The best-planned talk, however, will occasionally need to employ sentences to aid listeners to keep pace with the speaker. Without having heard the rest of the talks from which the following sentences are taken, we can readily perceive what purposes they are designed to serve.

(1) Up to this point I have given all my attention to what the woodchucks had been up to. As you see, it was plenty. Maybe you can guess what was going on in the mind of the third character in the story. But I'll tell you anyhow. . . .

(2) I give you my word, Mr. Carleton, that that is exactly what was happening when I entered the locker room. I don't know what you will think of what I did. At the time it seemed the only thing I could do. . . .

(3) So much for what the Parent-Teachers' Association could do for the student representatives in it and through them for the student

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<sup>5</sup>These elements and the other aspects of the preparation of a talk are treated in Chapter IX.

body as a whole. There is another side of the picture. I know that parents and teachers are older and more experienced than we students are. Just the same, I honestly feel that we could make some contributions to the organization. . . .

(c) *Summarizing sentences*: Whether or not summarizing sentences and groups of sentences are needed in a talk depends in large part upon the length of the talk and the nature of its subject-matter. Obviously a talk requiring only three or four minutes would not ordinarily need summaries either in its midst or at its conclusion, no matter what its subject-matter and purpose. Furthermore, few narratives that we shall tell orally, even if they are relatively long, will need summary sections. That is because of the nature of stories. On the other hand, talks which explain ideas or processes (expositions) or which try to convince an audience (argumentations) may require an occasional summary in the course of the talk or one at its conclusion, or both. A summary in the midst of a talk may serve two purposes: (1) to summarize and (2) to form a transition. To some little extent, all three of the preceding illustrations are transitional summaries. Similarly, a final summary may also form the conclusion of a talk, as in the following:

These, then, are my reasons for believing that the student body should be represented in the P.T.A.: First, the principles of democracy clearly indicate that all the groups concerned in an enterprise should have a voice in its conduct. Second, the experience the representatives would receive should be of great value to them. Third, the student representatives, because they *are* students, could contribute points of view somewhat different from those of the parents and teachers. Finally, through these representatives the work of the organization would be better known among the students as a whole. As a result, it might be more profitable to everyone concerned.

#### EXPERIENCE 58

##### *Observing how speakers help listeners understand*

¶ Read a speech or a two- or three-page extract from one. You may find the speech in your daily paper, in a newsmagazine, in collections of speeches in your school or community library, or in the books you are using in your studies of literature. The subject-matter or occasion of the speech does not matter.

As you read the speech, pick out illustrations of the speaker's efforts to employ easily understood words, helpful transitional words and phrases, clear and readily understood sentences, and sentences which introduce ideas, lead from one portion of the talk to another, and summarize what has been said.

Bring your examples to class and be prepared to read them and explain how their use was helpful to the audience to which the speech was addressed. §

\* \* \* \* \*

Perhaps you hadn't noticed, but Chapter V of *Experiences in Speaking* is itself a kind of transition; it is a *transitional chapter*.

In Chapters II, III, and IV, we undertook to develop skill in a variety of everyday speech activities and to attain fuller understanding of the occasions for these activities and the needful qualities of them. In Chapter V we have inspected some of the basic language attributes which permit the wheels of speech to revolve. All the while, we have been speaking.

The chapters which follow will enable us to look still further into the mechanics of speaking and to participate in numerous other fascinating speech experiences.

PART TWO

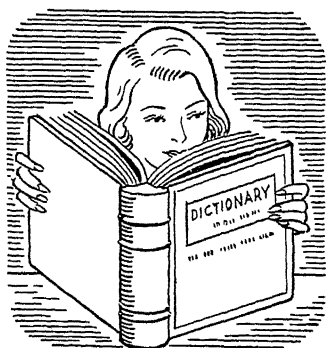
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*The Wheels Go 'Round*

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## CHAPTER VI

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### *We Investigate Pronunciation*

WHY do we look up a word in the dictionary? Except in rare instances we wish either to ascertain the correct spelling of the word, its meaning, its pronunciation—or perhaps all three. So indispensable are these knowledges that we cannot use a word in writing without the first two of them, and not in speech without the last two. Is it not surprising, then, to learn that until about three hundred years ago there were no dictionaries of the English language? As a matter of fact, the first English dictionary commonly accepted as authoritative was published less than two hundred years ago—by Samuel Johnson, in 1755.

We wonder how people before that time knew what the meaning of a word was, or how it was spelled, or how to say it. Of course, our conclusion is the correct one: The only authority in that day was custom, which we call *usage*. The “right” pronunciation of a word was nothing more nor less than that pronunciation which most people used.

Very different, one observes, was that situation from the one today, when all we have to do to discover the pronunciation of a word is to go to the nearest dictionary and look it up. But is that, after all, the way it works out? Have we ever consulted a dictionary to find the pronunciation of *do*, for instance? Or *pie*, or *chair*, or *street*, or

*paper*, or *floor*? Without hesitation we can think of scores of words that we have never looked up in a dictionary; yet we know them perfectly.

How do we know them perfectly?

Of course, there is but one answer. It is that we have all of our lives heard these words used. We have learned their pronunciation, their meaning, and their spelling through observation of the usage of our friends and acquaintances and in the books we have read. Our problem, then, is different from that of our ancestors in only one way: When we are in doubt about a word—usually a new one to us—we have a handy reference book to consult. This our ancestors did not have.

We do learn most of our pronunciations, then, from merely hearing words used in everyday life. Such being the case, our mispronunciation of common words results either from inaccurate hearing or from the mispronunciation of words by people to whom we listen. Certainly we could not be expected to learn the commonly accepted pronunciation of these thousands and thousands of common words by looking each one of them up in the dictionary. No, we must and do depend upon our ears. That fact, of course, makes accurate hearing very desirable. Later in our study of pronunciation we shall check on our ability to hear accurately and then do everything possible to improve that ability.

Three developments in our civilization may be credited with having made our language understandable in places as distant from each other as Alaska, South Africa, England, New Zealand, the United States, Australia, and Canada.

In the first place, the printing press brought in its wake a flood of relatively inexpensive printed matter. Prior to Gutenberg and Caxton, who are credited with having been the early experimenters with movable type, printing was an expensive and tedious process. We of today have to stretch our imaginations to conceive of living in a world in which most people rarely if ever saw newspapers, magazines, and books. We do not, on the other hand, have to exert ourselves to visualize the slowness with which society developed in the absence of printing.

The second development of significance here is, of course, the program of public-school education. Not only is printed matter available today, but almost everybody is able to make use of it.

Finally, our language is being molded more effectively now than ever before in the history of the world by rapid communication and transportation. Although travel by means of fast-moving trains, automobiles, ocean liners, and airplanes is doing much to leaven the world's culture, the miracle of the ages is the radio. It is not difficult to envision the time when language differences will have entirely disappeared, for now the Middle-Western farmer listens nightly to speakers from the Eastern seaboard and the West coast, as well as from his own community. The Chicago business man listens to a program originating in the Southwest; the Australian high-school student tunes in on a world's fair in America!

It will doubtless be recalled that in a former discussion we decided that language is man's chief transportation system: It transports thoughts and experiences. It is obvious that if two people talking together do not define a given word in the same way there can be no transportation of ideas. The speaker broadcasts an idea that is very clear to him, but the receiver interprets the speaker's words according to his own definitions. Under these circumstances no actual communication has taken place.

Of course we immediately reply that there is always the dictionary. We can look up the words used, and thereby interpret others' remarks as they should be interpreted. Such is fortunately the case. But, although there are, by and large, standard definitions of words throughout the English-speaking world, there are as yet (and this surprises people who have not thought about it) no completely standardized pronunciations of many common words.

At various times students of language have attempted to set up "official" pronunciations, but invariably these have been the standards that these students have always known. No account has been taken of other communities' customs. For example, in England certain people uphold as "correct" what they call "Received Pronunciation." Upon examination we discover that this is a standard prejudiced by the birth and customs of the people who so characterize it! That is, their assumption seems to be that although the vast majority of English-speaking people the world over speak the language differently, there is but one "received" way, and that is the way employed by a relatively inconsequential minority in the Southern part of England!

But surely we in this country would not be guilty of such a crime

against the majority usage! Regrettably, we too are subject to the same error.

There are in this country, scholars agree, three large "pronunciation areas." These we shall call the New England area, with a population of about 12,000,000 people; the Southern area, with about 26,000,000 residents; and the General-American area, in which 90,000,000 Americans reside. There are, of course, minor variations in usage within any one of these areas, but by and large all Southerners pronounce words in one manner, all New Englanders in another, and all "General Americans" consistently in still another manner. The accompanying map may help us to visualize the pronunciation situation in this country.



FIGURE 1. *Pronunciation Areas in the United States*

In spite of regional variations in pronunciation in the United States, there is a persistent attempt, as in England, to set up one or another of these customs as the "correct" one.

Later in this chapter we shall consider specific differences in the pronunciation of common words in various parts of the United States, but first we must learn how to follow the pronunciation symbols employed in various dictionaries.

### *Dictionary Signals: Diacritical Marks*

Before we can progress very far in any activity, whether it is business, algebra, a game, or language study, we must learn the signals

involved. How absurd it would be for one of the players on the school's football team to try to play without first mastering the team's signals! It is almost as ridiculous to try to use English without a knowledge of the sound signals which are called *diacritical marks*.<sup>1</sup> These are the bars and curves and dots which we see above words in the dictionary. Without them, or some similar system of signals, no dictionary could aid us in the problem of pronunciation.

### EXPERIENCE 59

#### *Becoming familiar with your dictionary*

¶A. Secure a copy of a recent edition of an American dictionary.<sup>2</sup> Thumb through it, noting especially the date of publication, the divisions listed in the Table of Contents, the complete Guide to Pronunciation, the section devoted to new words (if your dictionary includes such a section), the abbreviated pronunciation hints at the foot of each page, and the several sections of the Appendix which you will find at the end of the dictionary.

B. If you look up the word *fascēs* in the dictionary, you will find either the following entry or one similar to it:

*fās'ces* (fās'ēz), *n.pl.* [L., pl. of *fascis* bundle; akin to L. *fascia*.

See FASCIA; cf. FASCICLE, FASCINE.] 1. *Rom. Antiq.* A bundle of rods having among them an ax with the blade projecting, borne before Roman magistrates as a badge of authority. In the *fascēs* of a consul, the ax was included only outside Rome. 2. The authority or punishment (as flogging or beheading) symbolized by the *fascēs*.

You are told first, you see, how to spell the word; next how to pronounce it; then what part of speech it is (a plural noun); then that it is the plural of the Latin (L.) word *fascis*, meaning bundle; then you are referred to several related words; next you are told that *fascēs* were used in Roman antiquity; and finally you are given two definitions.

<sup>1</sup>There are, regrettably, several systems of dictionary markings. The best is, without doubt, the International Phonetic Alphabet. (See Appendix A.) No popular American dictionary has as yet adopted this system, however; so we shall not employ it here. Rather the diacritics used in several of the more widely used American dictionaries will serve as the basis for our discussion in this book.

<sup>2</sup>Be certain that you do not sacrifice reasonable completeness for the sake of economy. There are many dictionaries on the market which are almost utterly useless for our purposes. Perhaps you had better ask your teacher's advice before you choose your dictionary.

Does the word *fascas* remind you of any Italian word that you have frequently seen in the newspapers? If so, find that word in the dictionary (perhaps among the new words) and be ready to tell the class its meaning, pronunciation, derivation, etc.

C. Locate the following words in your dictionary. Try to follow the dictionary's diacritical marks and thereby determine the authorized pronunciation of each word. How well did you succeed?

auk	dachshund	Reading
Boer	Spokane	fête §

In the foregoing Experience we discovered that some of the information contained in our dictionary is useless to us because of our inability accurately to interpret the pronunciation symbols. We grasped correct spellings and definitions easily, but those spellings and definitions meant little, if anything, when we attempted to pronounce the words. Let us try to discover why.

Some scholars have attempted to show that there exists a close relationship between the spelling and pronunciation of English words. They have reasoned that English spelling is *phonetic*, that is, that it is based on sound. Now, spelling in some languages really is phonetic, notably in Spanish. The Spaniard who can spell correctly can automatically pronounce correctly, and vice versa, for there are in his language only four violations of the sound-spelling relationship.

But English! There are, as we know, only twenty-six letters in the English alphabet. Yet one American dictionary describes sixty-five distinguishably different sounds for those twenty-six letters! Experience 60 will indicate clearly why English spelling cannot by any stretch of the imagination be called phonetic.

#### EXPERIENCE 60

*Deciding whether English spelling is phonetic*

¶ You know, of course, how to pronounce the word *though*. In this word there are two sounds, that of the *th* and that of the *ough*, the latter of which is sounded like the *o* in *so*. All right, now see what happens if you try to make the following similarly spelled words rime with *though*:

through   plough   trough   enough   ought   hiccough

Now pronounce each word correctly. Is English spelling phonetic? §

Surely we understand now why a knowledge of diacritical marks is so necessary. Is the word *logy* familiar to the members of the class? Perhaps not. Well, the *o* in that word might have any one of six different sounds. It might be like the *o* in *hot*, but it isn't. It might be like the *o* in *or*, but it isn't like that either. It is correct only when sounded like the *o* in *so*. The dictionary will tell us this, but only if we know what sounds are denoted by the diacritical marks. Let us, then, proceed to learn the system of pronunciation signals employed in the dictionary each of us is using.

## EXPERIENCE 61

*Learning what the "long" vowel sounds are*

¶A. Pronounce, aloud and slowly, the following sentence:

Make me five more cubes.

In this sentence you pronounced fifteen of the nineteen letters. Pick them out and put them down on a piece of scratch paper. Ten of the fifteen letters that you pronounced are consonants. Draw a line through each one of these consonants, for you are not concerned with them at the moment. You have five vowels left. Now pronounce once more, aloud and slowly, the entire sentence, *Make me five more cubes*. Can you pronounce, one after the other, the five vowels which you sounded? If you find this difficult to do at first, continue to practice until you are able to pick out those five sounds easily. They are the "long" vowels, and in all commonly used American dictionaries are marked with a straight line (a *macron*) directly over them, like this: *ā, ē, ī, ō, ū*.

B. Repeat several times each line of the following:

	<i>ā</i>	<i>ē</i>	<i>ī</i>	<i>ō</i>	<i>ū</i>	
<i>ā</i>	hate	bate	late	mate	crate	<i>ā</i>
<i>ē</i>	leak	sleek	meek	speak	reek	<i>ē</i>
<i>ī</i>	time	slime	dime	climb	lime	<i>ī</i>
<i>ī</i>	try	style	buy	dye	shy	<i>ī</i>
<i>ō</i>	low	slow	throw	so	doe	<i>ō</i>
<i>ū</i>	fuse	use	muse	feud	cube	<i>ū</i>

C. Now pick out the long vowels in the following words. Write on your paper each word that contains a long vowel and underline

that vowel. Test each long vowel that you select by comparing it with your conclusions in Parts A and B of this Experience. Here are the words:

home lake pupils money people might have rule mule

Your teacher will tell you how skilful you are in picking out the long vowels, of which there are only six in the nine words.

D. Write out your complete name, and after it that of your home town and state. Then properly mark every long vowel. §

#### EXPERIENCE 62

*Learning what the "short" vowel sounds are*

¶A. Pronounce, aloud and slowly, the following sentence:

Bad men will rob us.

In this sentence you pronounced all but one of the fifteen letters. Which one was it? Write the sentence on a piece of scratch paper and draw a line through the ten consonants. You will have left, then, five vowels.

Again pronounce, aloud and slowly, the entire sentence, *Bad men will rob us*. Can you pronounce, one after another, the five vowel sounds which you used as you spoke the sentence? Continue to practice until you are able to do so, for these five sounds are the "short" vowel sounds and are very commonly used. They may be marked in your dictionary with a half-moon line (a *breve*) over them, like this: *ă, ě, ĭ, ǒ, ŭ*; or they may be left unmarked, depending on the dictionary you are using.

B. Repeat several times each line of the following:

	ă	ě	ĭ	ǒ	ŭ	
ă	rat	mat	sat	at	pat	ă
ě	sell	dell	spell	tell	bell	ě
ĭ	limb	slim	trim	prim	dim	ĭ
ĭ	hymn	myth	nymph	lynx	lynch	ĭ
ǒ	mob	rob	sob	cob	bob	ǒ
ŭ	run	sun	bun	nun	dun	ŭ

c. Pick out the short vowels in the following words, checking



yourself carefully by comparing with the sounds you identified in Parts A and B.

shot seen running can tell table pool pin high

There are only six short vowels in the nine words; be sure you decide upon the correct six. Write on a piece of paper (not in your book) each word that contains a short vowel, and underline all the vowels you choose. Bring the paper to class.

D. Write out your complete name, and after it that of your home town and state. Then properly mark every short vowel. §

### EXPERIENCE 63

#### *Investigating certain other vowel sounds*

¶ A. Pronounce, aloud and slowly, the following sentence:

All cars are ordered by garages.

There are five *a*'s in this sentence, but are they all sounded alike? A moment's study will show you that there are three different sounds among these five *a*'s. Three of them are pronounced identically. Which are they? When you are sure that you have chosen the correct vowels, write on a piece of paper the words in which they occur and underline the chosen *a*'s. In your dictionary such *a*'s are marked with two dots (a *dieresis*) over them, like this: *ä*. (This *a*, by the way, is sometimes called the Italian *a*.)

One of the remaining two *a*'s sounds exactly like the only *o* in the sentence. First sound the *o* carefully; then locate the *a* which is pronounced like it. That *o* you will find marked with a circumflex in the dictionary (*ô*). When that *a* occurs, it will be changed in the dictionary's signal system to an *o*, and be marked just as the *o* would be marked—with a circumflex.

It will be a simple task now to pick out the remaining *a*. It is unlike the other *a*'s chiefly because it has very little sound. It is, we might say, "sloughed off." You will find that the *a* is frequently treated just that way in English. Examples are found in *about*, *sofa*, and *around*. This *a* sound may be marked with a single dot (a *semi-dieresis*) over it (*â*), or by means of an inverted *e* (*ə*), depending on the dictionary you use.

B. Without consulting a dictionary (for to do so would benefit you little in this exercise) write down five common words in each of which there is an Italian *a*, five in which there is a circumflexed *o*, five in which there is an *a* which the dictionary would change to a circumflexed *o*, and five in which there is a "sloughed off" *a*.

C. Write out your complete name, and after it that of your home town and state. Then properly mark every vowel that might be marked with a dieresis, a semi-diereses, or a circumflex. §

#### EXPERIENCE 64

##### *Investigating still other vowel sounds*

JA. Read, aloud and slowly, the following sentences:

The burglar carefully avoided saying where he took the tools after the theft.

The success of our search Monday now depends upon whether the weather coöperates.

B. There are eight *th*'s in these sentences, seven of which are sounded alike. Can you pick out the one which is different from the others in sound? First write in a column the seven words with similar *th* sounds; then leave a space and write the word with the different *th* sound.

C. Find the word *took* in the first sentence and pronounce it aloud. Can you locate one other word in the sentence with the same sound in it? As soon as you do, write both words down together.

D. Find another word with *oo* in it. Notice the difference in sound between this *oo* and the *oo* in *took*. Add the word to your list.

E. Find the word *where* and pronounce it aloud. Try to find one other *er* or *ar* which is sounded like the *er* in *where*. Add *where* and the other word that you find to your list.

F. Pronounce the word *where* again. Find the other word in the sentences with *wh* in it. Pronounce both of these words and then say the word *weather*. Do this several times. Do you hear the difference in the sound of *wh* and *w*? Write all three words on your paper.

G. How do you pronounce the *er* in the word *after*? You should be able to find this same sound in six other places in the two sen-

tences. Add all of these words to your list. (There will be only six words all told, for the *er* sound occurs twice in one word.)

H. There are five *c*'s in the sentences. Three of these are sounded like *k*, two are not. Find the word in which *c*, pronounced by itself, is not sounded like *k*. Put this word on your list.

I. A diphthong consists of two vowels which form a compound sound. The *ow* in *now* is a diphthong. Find another diphthong which is pronounced exactly as you pronounce *ow* in *now*, and write both words on your list. Then add *avoided*, for it contains another diphthong. What is it?

J. Now pronounce aloud the word *coop*. Then say *coöperates*. In doing so, your pronunciation of the first four letters was different, was it not, from that of *coop*? Better add *coöperates* to your list.

K. Finally, write *Monday* on the list.

Your paper should now contain the following words:

B . . . .	the	G . . . .	after
	the		burglar
	the		search
	the		whether
	whether		weather
	the		coöperates
	weather	H . . . .	success
	theft	I . . . .	now
C . . . .	took		our
	carefully		avoided
D . . . .	tools	J . . . .	coöperates
E . . . .	where	K . . . .	Monday
	carefully		§
F . . . .	where		
	whether		
	weather		

Now let us investigate the pronunciation facts that are demonstrated in Experience 64.

First, we shall draw a line straight through every *th* in Part B except that in *theft*, like this:  $\text{th}$  (or simply through the *t*, if we are using the *Thorndike-Century High-School Dictionary*, like this:  $\text{FH}$ ). That is the way the dictionary indicates that this *th* is different from the *th* in words like *theft*, *thrifty*, and *thousand*. Every time we look up a word in the dictionary and find a  $\text{th}$  (or  $\text{FH}$ ) in it, we shall know how to pronounce it.

In Part C we find that, although *took* and *carefully* don't look alike at all (in fact, neither word has a single letter that is in the other!), yet both have a vowel sound in common. The *oo* when sounded as in *took* is marked in the dictionary like this:  $\text{ö}$ , or  $\text{ü}$ . And since the *u* in *carefully* is pronounced in exactly the same way, the dictionary may respell the word for our benefit, placing a double-*o* where the *u* was, and marking that double-*o* just as it was marked in *took*:  $\text{ö}$ ; or it may simply mark the *u* with a semi-dieresis above or below it. We should be able by now to make the sound by itself.

Whereas the *oo* in *took* was "short," the *oo* in Part D is "long." The *oo* sound in *tools* may be marked like any other long vowel:  $\text{ö}$ ; or the *oo* may be changed to *u* and be marked with a dieresis above it. How is it sounded?

The sound we are concerned with in Part E is scarcely distinguishable from a short *e*, but it always occurs with an *r* and is marked differently. It is the same sound that we use in *air*. When there is an *a* before the *r*, the dictionary may place a circumflex over the *a* ( $\hat{a}$ ); when an *e* is used, as in *where*, the *e* may be changed to an *a* and a circumflex placed over it. For example, *care* becomes *kâr*, and *where* becomes *hwâr*. On the other hand, the dictionary we consult may use the symbol,  $\tilde{a}$ , for any such sound.

The difference between the pronunciation of *whether* and *weather* in Part F is indicated by the presence of the *h* after the *w* in the former word. The dictionary respells such words as *whether* with the *h* before the *w*, like this: *hwether*. After all, that is the way we pronounce it, isn't it? If we say the word slowly, we shall agree.

The sounds illustrated in Part G are like that found in the word *her*. Sometimes the *er* sound is indicated like this:  $\tilde{e}r$ . Sometimes it is shown like this:  $\hat{u}r$ . And sometimes it is marked like this:  $\dot{e}r$ . In any case the sound is the same, like the *er* in *her*.

Modern dictionaries are made as simple as possible. One example of this carefully planned simplicity is found in the marking of the word *success*, in Part H. Though formerly a mark called the

*cedilla* was employed in marking the second *c* (ç), at present most dictionaries merely respell the word to indicate the difference between the two *c*'s, like this: *sukses*. The same policy is followed in connection with different *s* and *g* sounds, as shown by the following examples: *suds* becomes *sudz*, and *gigantic* becomes *jigantik*. Do we hear the difference between the two *s*'s in *suds* and the two *g*'s in *gigantic*?

*Ow* and *ou* are always sounded as they are in *now* and *our*, in Part I, unless the dictionary respells them as it does in indicating the pronunciation of a word like *crow*, which becomes *krō*. The diphthong *oi* is sounded like the *oi* in *soil*, or *avoided*.

The spelling of the next word in Part J, *coöperates*, requires the dieresis over the second *o* or a hyphen between the two *o*'s. When two vowels coming together might confuse the reader because of a tendency to be pronounced together as one, the second vowel is either marked with two dots or separated from the first vowel by means of a hyphen. This prevents the reader from pronouncing the first four letters in *coöperates* as we pronounce *coop*. Other words which demand the dieresis are *naïve*, *zoölogy*, *coördinate*, and *reënforce*.

The *a* in the final word, *Monday*, in Part K may be marked with what is called a *suspended bar* (â). This mark is placed over long vowels in unaccented syllables, as, for example, in *érect* and *immediâte*.

Before we proceed with the problems of pronunciation, it would be well to summarize what we have learned so far. The following table will serve us for ready reference.

	Webster's	Thorndike	Winston	Funk & Wagnalls <sup>3</sup>
<i>a</i> as in <i>ale</i>	ā	ā	ā	ā
<i>a</i> as in <i>senate</i>	â	ə	â	a
<i>a</i> as in <i>care</i>	â	ā	â	â
<i>a</i> as in <i>am</i>	ă	a	ă	ă
<i>a</i> as in <i>arm</i>	ä	ä	ä	ä
<i>a</i> as in <i>sofa</i>	á	ə	á	a
<i>e</i> as in <i>eve</i>	ē	ē	ē	ē
<i>e</i> as in <i>event</i>	è	ē	è	e
<i>e</i> as in <i>end</i>	ě	e	ě	ě
<i>e</i> as in <i>term</i>	ē	è	ē	ē

<sup>3</sup>Funk & Wagnalls dictionary employs two systems of diacritics, the second one of which will be described inasmuch as it is more nearly like the others summarized here.

	Webster's	Thorndike	Winston	Funk & Wagnalls
<i>i</i> as in <i>ice</i>	ī	ī	ī	ī
<i>i</i> as in <i>ill</i>	ĩ	i	ĩ	ĩ
<i>o</i> as in <i>old</i>	ō	ō	ō	ō
<i>o</i> as in <i>obey</i>	ô	ō	ô	o
<i>o</i> as in <i>orb</i>	ô	ô	ô	ô
<i>o</i> as in <i>odd</i>	ö	o	ö	ö
<i>u</i> as in <i>use</i>	ū	ū	ū	ū
<i>u</i> as in <i>unite</i>	ũ	ū	ũ	yü
<i>u</i> as in <i>urn</i>	û	é	û	û
<i>u</i> as in <i>up</i>	ũ	u	ũ	ũ
<i>oo</i> as in <i>food</i>	ōō	ü	ōō	ōō
<i>oo</i> as in <i>foot</i>	öō	ù	öö	öö

### Word Accents: Stress

Another factor in correct pronunciation must receive our careful attention. It is the problem of accent. Now, accent need cause us little trouble, for it consists merely of placing increased, prolonged, and heightened sound upon one syllable of a word. A one-syllable word, then, can have no accent, can it? It may be stressed in the sentence (and we shall talk about this later), but it has no accent within itself. As soon as we pronounce a two-syllable word or a so-called polysyllabic word (one with three or more syllables), we find that consciously or not we place more stress upon one syllable than upon any other.

Accent commonly involves a greater noise, a higher noise, and a longer noise. Volume, pitch, and time, then, are usually affected as we accent a syllable. We speak a stressed syllable more loudly and higher in pitch than we speak an unstressed syllable; we also make it last longer.

Does this matter of accent seem unimportant? Perhaps the teacher will read the following sentence in an absolute monotone. In doing so he will eliminate not only all accent but all intonation as well. After he has read the sentence monotonously, we shall ask him to read it with accent and intonation. Here is the sentence:

*Hamlet* and *Macbeth* are plays by William Shakespeare.

In the sentence we just read there are four accented syllables, though one of the monosyllabic words receives stress in the sentence also. The regular accent mark (') is placed directly after each stressed syllable. Let us try to place the accent marks where they belong in the sentence, and then ask the teacher if our placement of the marks is correct.

In a polysyllabic word there are sometimes secondary accents as well as primary ones. In such cases the chief, or primary, stress is indicated by a heavier mark than the others, as, for example, in the following instance: *cor're spond'ing*; or the difference may be shown by means of one mark for the chief accent and two for the secondary accent: *cor''re spond'ing*.

### EXPERIENCE 65

*Examining the accent of words you know*

¶ The following list contains several very common words. Copy them on a piece of paper. Then, having pronounced each word aloud, insert the accent mark or marks in the proper place or places. Do not consult a dictionary, for you know these words.

a bout	per haps	u nite
o bey	dif fer ent	try ing
al ley	thou sand	teach er
run ning	ob serv er	a round
con sti tu tion	cor rect	pro nun ci a tion
peo ple	foot ball	per fect ly
au tumn	a wake	dic tion a ry §

### EXPERIENCE 66

*Developing your ability to shift accent readily*

¶ Employ the following nonsense words for practice in varying accent. Do not worry about the sounds you give to the letters involved; strive for but one result—to put the accent where it is indicated.

pack o'	an'a bal	fan el ty'
pack'o	an a'bal	fan el'ty
ter'past	an a bal'	mal gan'es tic
ter past'	fan'el ty	mal gan es'tic

mal'gan es tic	di a thor'mal	hes'per or nay lis
mal gan es tic'	di a'thor mal	hes per or nay'lis
tan tan ac'	di a thor mal'	hes per or'nay lis
tan'tan ac	di'a thor mal	hes per or nay lis'
tan tan'ac		hes per'or nay lis §

## EXPERIENCE 67

*Applying proper accents to specific words*

¶ Each word in the list which follows is marked for correct accenting. If the accent mark is not where you think it should be, you have been mispronouncing the word. Be prepared to pronounce each of these words with the accent as indicated. If a given word is accented one way as a noun and another way as a verb, the difference is noted and the part of speech is given in parentheses by means of the initials *n.* (noun) and *v.* (verb).

a'li as	gri mace'	es say' ( <i>v.</i> )
po'tent	in'crease ( <i>n.</i> )	ho tel'
im'po tent	in crease' ( <i>v.</i> )	di'gest ( <i>n.</i> )
con'flict ( <i>n.</i> )	ap'pli ca ble	di gest' ( <i>v.</i> )
con flict' ( <i>v.</i> )	gon'do la	i de'a
main tain'	ho ri'zon	lam'en ta ble
main'te nance	pos'i tive ly	ir rev'o ca ble
ad'mi ra ble	des'pi ca ble	bar'ba rous
chas'tise ment	in com'pa ra ble	ob'ject ( <i>n.</i> )
for'mi da ble	ex'qui site	ob ject' ( <i>v.</i> )
per'mit ( <i>n.</i> )	mem'o ra ble	mis'chie vous
per mit' ( <i>v.</i> )	prog'ress ( <i>n.</i> )	pres'ent ( <i>n.</i> )
hos'pi ta ble	pro gress' ( <i>v.</i> )	pre sent' ( <i>v.</i> )
in ex'pli ca ble	the'a ter	in de far'i ga ble
pref'er a ble	es'say ( <i>n.</i> )	me di e'val §

*Practical Use of Diacritical and Accent Marks*

Thus far we have been engaged in the same sort of activities to which the basketball or football player devotes himself during the week before a game: We have been frankly practicing. Without workouts the athlete wouldn't be worth much during the game. And likewise without the practice we have had in the diacritical markings of



vowels, we shouldn't be able effectively to use a dictionary. We must bear in mind, however, that practice is not an end in itself; it is but the means whereby we attain an end. In this case the end is skill in the use of our chief reference book, the dictionary.

We should be equipped now to look up any strange word that we come across, interpret the dictionary's signals, and pronounce that word according to those signals. Let's try ourselves out.

### EXPERIENCE 68

#### *Pronouncing words according to dictionary signals*

¶ There follows a list of words with some of which you are probably not entirely familiar or may, perhaps, have been mispronouncing. Every one is a useful, commonly employed word, however. Copy the list on a sheet of paper. Then look each word up in your dictionary, copy the diacritical markings carefully on your paper, and prepare to pronounce each word correctly in a sentence of your own invention. As you work with the list, bear in mind that the words included are without exception worth knowing. That being the case, it would be well to learn definitions as well as pronunciations.

often	status	penalize
domicile	début	choir
dieresis	suite	detour
hygiene	simile	diphthong
hygienic	financier	alternate
genuine	reptile	zealot
squalor	garage	logy
adobe	statistics	epoch
enigma	epitome	larynx
chic	extraordinarily	bestial
New Orleans	rutabaga	finance
kiln	régime	placard
naïve	bouquet	pianist
chauffeur	indictment	hyperbole
stamen	compilation	yea
docile	chaos	remedial
exemplary	pathos	xylophone
connoisseur	guarantee	alumni
patronize	wont	chasm

corps	juvenile	vice versa
avarice	clique	condolence
cello	municipal	ensemble
respite	jowl	envelope
simultaneous	alchemy	culinary
adieu	subtle	hypocrisy
eczema	toward	penal
gauge	orgy	program
advertisement	senile	Italian
tapestry	data	strata
blackguard	breeches	baton
aviator	débutante	blasé
lugubrious	nape	débris
abdomen	hearth	fiancée
cerebrum	route	fragile
inclement	mustache	government
absolute	rendezvous	orchid
acclimate	protestation	élite
jocund	mercantile	entrée
Alma Mater	satiate	etiquette
via	bade	isolation
facet	address	boudoir
valet	harass	financial
gigantic	constitution	memoir
apparatus	betrothal	recluse
gesture	creek	inveigle
aspirant	diphtheria	column
athlete	demise	melancholia
err	chassis	heyday
heinous	encore	fête
partner	zoölogy	Don Quixote §

#### EXPERIENCE 69

*Learning the pronunciation of frequently confused words*

¶ The grouped words in the list on page 135 are frequently confused in pronunciation because of their similarity in spelling. Look each word up in your dictionary and be prepared to use it in a sentence, showing clearly by your pronunciation which word you are using. Write out your sentences and be prepared to read them in class.

adopt	elusive	desert ( <i>n.</i> )
adapt	allusion	dessert
adept	illusion	dissert
counsel	advise	relevant
council	advice	reverent
consul		
statue	cavalry	corporation
stature	calvary	coöperation
statute	conscience	practical
	conscientious	practicable
emigrant	conscious	
immigrant		prodigy
precedence	elude	progeny
precedents	allude	protégé
later	partition	accept
latter	petition	except
lose	respectfully	finely
loose	respectively	finally
there	precede	quiet
they're	proceed	quite §

### *Variations in Pronunciation in the United States*

We are now equipped to examine specific differences in pronunciation within our own country. In the following columns are given the pronunciations of certain words as shown in *Webster's* and as employed in the three American sections which we learned about earlier in this discussion.

<i>Word</i>	<i>Webster's<sup>4</sup></i>	<i>New England</i>	<i>Southern</i>	<i>General American</i>
ask	ăsk	ăsk	ăsk	ăsk
aunt	ănt, ânt	ănt	ănt	ănt
born	bôrn	bôn	bôn	bôn
calf	kăf, kâf	kăf	kăf	kăf

<sup>4</sup>It should be noted here, perhaps, that although *Webster's New International Dictionary* (1937) authorizes in the dictionary proper only those pronunciations here indicated it does admit in its Guide to Pronunciation that in certain cases other pronunciations "preponderate" in the United States.

Word	Webster's	New England	Southern	General American
car	kär	kä	kä	kär
grass	gräs	gräs	gräs	gräs
orange	ör'ēj, -inj	ör'ēj	ôr'ēj	ôr'ēj
path	päth	päth	päth	päth
quarrel	kwör'əl	kwör'əl	kwôr'əl	kwôr'əl
year	yēr	yǎ	yǎ	yǐr

## EXPERIENCE 70

*Investigating certain common pronunciations in your region*

¶ Make a table similar to the one you have just examined, except that you will have only four columns, as follows: (1) the word itself, (2) your pronunciation of it, (3) *Webster's* pronunciation, (4) the pronunciation given in any other dictionary of your choice. Be sure to fill in your pronunciation before you look at those in the two dictionaries and then do not change your marks. Use the following common words, but add any others that are suitable, bearing in mind that they must be very common ones. Perhaps the class will disagree with your pronunciation. In this case the majority opinion rules, unless the teacher is able to convince you that the class's pronunciation is not that generally employed within the large area in which you live.

advantage	can't	half	offer	serious
after	career	hog	office	sincere
answer	constable	last	oral	Tuesday
ant	correct	laugh	pass	
arid	during	leer	period	vary
authority			plural	
basket	forget	material	queer	water
bath	frog	narrow	salute	weary §
canary	glass	near	salve	

If even our best American dictionaries do not offer varying pronunciations as they appear among large population groups in this country, the question arises as to when and when not to use the dictionary for pronunciation. The answer is twofold:

1. We seldom need to use the dictionary for common words, our best guide to the correct pronunciation of such words being ordinary

usage, the usage we hear about us every day. This is not a trivial point. If anyone thinks it is, let him experiment. If he is a Middle-Westerner, Westerner, or Southerner, let him look up the word *calf* in *Webster's*; let him learn the pronunciation authorized there and then go home and say to his father, "Dad, we talked about kävz in class today," or, "Dad, I guess I'll go out and put the käf up for the night." Something dire will likely happen to him.

If he is a New Englander, let him try pronouncing such words as *clear*, *born*, or *year* as they are marked in *Webster's*, and then watch the eyebrows rise!

Until dictionaries follow usage more closely, we shall have to discount to some extent what they say about *ordinary* words. We ourselves are in reality the authorities for such usage.

2. We should use our dictionaries for the pronunciation of words not in common use in the area in which we live because we do not have the evidence of our hearing as a basis for forming our own standards. We should always test the pronunciation authorized by dictionaries, however, by listening to the pronunciation of even these uncommon words whenever opportunity presents itself. Of course we shall also want to use our dictionaries for definitions, spellings, and derivations.

### *Violations of Regionally Accepted Pronunciation*

Acceptance of three standards of American pronunciation does not imply that there are not faults within each region, or area, which need attention. The standard in any area is set by persons who are reasonably careful of their speech, but there are many people who are very careless and whose pronunciation, therefore, is faulty even when judged by regional measuring rods. To accept regional pronunciations does not mean that a policy of "anything goes" is to be tolerated. Such an attitude would result in almost innumerable dialects as far as pronunciation is concerned. Therefore it is up to us at least to eradicate from our pronunciation violations of what is accepted in our own area. The Experiences which follow are designed to serve this purpose. If we are interested, we may wish to look over all three of the following Experiences, but we should, at the very least, do some intensive work on the Experience pertinent to the pronunciation of our own section of the country.

## EXPERIENCE 71

*Investigating certain pronunciation problems of  
New England and Eastern New York students*

**A.** Do you say *gant* for *gaunt*? If so, your area does not approve. You should change your pronunciation to *gänt*. Develop the habit of listening carefully to the educated people of your community. Try to eliminate the *ä* sound from words in which it is incorrectly used. Repeat over and over:

płänt äunt ränt cän't scänt gäunt gäunt gäunt gäunt  
Our gaunt aunt ranted as she planted.

**B.** Do you say *gît* for *get*? Change to *gět*. Do you say *jîst* for *just*? Change to *jÿst*. Repeat over and over:

pît pět bît bět sît sět pîn pën lît lět whît whět wît wět  
gět gět gět gět

mïss mÿss thîs thÿs mïst mÿst wrist rÿst jÿst jÿst jÿst jÿst  
Get the pen and wet it.

Must we just let it rust thus?

**C.** Do you add an *r* to words ending in vowels or vowel sounds? For example, do you say *idear* for *idea*? *Sawr* for *saw*? Try to hear that *r* sound and eliminate it. Pronounce the following sentences over and over, being careful to pronounce no *r*'s that are not there:

His idea is a good one.

His paw is sore.

The soda is ready.

Do you like raw eggs?

These data are accurate.

Try to get the lay of the land.

He saw us on the beach.

**D.** Do you disregard final letters? If you pronounce *sin* and *sing* differently, you should not pronounce *running* as though it were spelled *runnin*. (The *ng* sound is indicated in some dictionaries by means of the symbol, ŋ.) And don't change a final *a* to *ie*; that is, don't say *sodie* for *soda*. Pronounce the words and groups of words at the top of the next page slowly at first; as you develop familiarity with them, say them more rapidly.

sin sing pin ping bin bing tin ting win wing din ding  
kin king thin thing

begin running genuine jumping moccasin covering violin  
stringing

E. Your teacher will be able, no doubt, to call your attention to other errors not listed here, and you yourselves should detect faults in the speech of your acquaintances. Without mentioning names, you should bring these errors to the attention of the class. Perhaps you will be able to aid a classmate in the elimination of some serious fault in his pronunciation. §

## EXPERIENCE 72

*Investigating certain pronunciation problems of  
southern students*

¶ A. Do you say *kānt* for *can't*? Your area does not approve. You should change your pronunciation to *kānt*. Repeat over and over:

pāint pānt plāint plānt cān't cān't cān't cān't  
I can't paint quaint plants.

B. Do you say *gyarden* for *garden*? There is no *y* sound in the word. Repeat over and over the following words, being careful to pronounce no *y* or short *i* sound where none is indicated:

too card car discard tardy garden do

C. Do you insert a short *a* before the diphthongs *ow* and *ou*? Pronounce the following words, being careful to sound only the letters which are present:

now cow how town down round bound mound sound hound

D. Do you tend to substitute short *i* for short *e*? Do you say *min* for *men*? Practice diligently the following correct pronunciations:

bin Ben din den fin fen kin ken pin pen tin ten win wen  
men glen hen then when wren bend blend end friend lend send  
spend tend bent cent sent Tennessee Kentucky

E. Do you fail to sound the *d* and *t* in such words as *band* and *best*? Repeat over and over the following:

an and    ban band    bran brand    fen fend    men mend    wen wend  
wren rend    win wind    bland gland grand land sand stand strand  
command demand disband withstand understand beyond correspond

lass last mass mast    Bess best    chess chest    cress crest    guess guest  
less lest miss mist loss lost    muss must    forecast overcast breast  
consist exist novelist assist

F. Though throughout the South the sounding of *n* for final *ng* is considered correct in such words as *running* and *sewing*<sup>5</sup> (and hence is not treated here as a regional error), you should be able to hear the difference between the two sounds. Compare such words as *kin* and *king*, *sin* and *sing*, and *win* and *wing*. Then pronounce the following words first so that they rime with *kin* and then so that they rime with *king*:

running sewing doing being jumping stealing having judging  
appealing revealing

G. Your teacher will be able, no doubt, to call your attention to other errors not listed in the preceding parts of this Experience, and you yourselves should detect faults in the speech of your acquaintances. Without mentioning names, you should bring these errors to the attention of the class. Perhaps you will be able to aid some classmate to eliminate serious faults in his pronunciation. §

### EXPERIENCE 73

*Investigating certain pronunciation problems of  
General American students*

JA. Do you fail to complete the *ing* sound at the end of a word? If you do, you should practice the following exercises carefully, for your area disapproves of *in* in place of *ing*. Repeat the words at the top of the next page slowly at first, gradually increasing your speed as you go along.

<sup>5</sup>Both *running* and *runnin'*, *sewing* and *sewin'*, etc., are commonly employed by people of all classes in the South, and both are regarded as correct in that section.



sin sing pin ping bin bing tin ting win wing din ding kin king  
thin thing

begin running genuine jumping moccasin covering violin  
stringing

B. Do you say *sűch* for *such*? *Jűst* or *jěst* for *just*? *Acrost* for *across*?  
The correct pronunciations are *sűch*, *jűst*, and *àkròs'*. Repeat the following words over and over:

dűch Dűch hűch hűch stűch crűch sűch sűch sűch sűch  
műst műssed műst wrűst wrűst rűst gűst jěst jűst jűst jűst  
lòst lòss còst cròss fròst flòssacròssacròssacròssacròss

C. Do you tend to nasalize or denasalize vowel sounds? Speak the following words normally; then hold your nose closed and speak them. You doubtless will hear a difference. If you don't, you probably are not using your nasal and mouth cavities as you should. Perhaps a classmate will listen to you as you say the following words and give you his reaction to your tones.

down bath aunt man round cram ask drown

The first and most essential step in eliminating impurity of tone is to develop the ability to hear the sounds you make and to contrast them with those of other people. Listen carefully for these differences.

When you have learned to distinguish between faulty nasality and pure tones, try the following two methods of improving your pronunciation if you unduly nasalize your vowels:

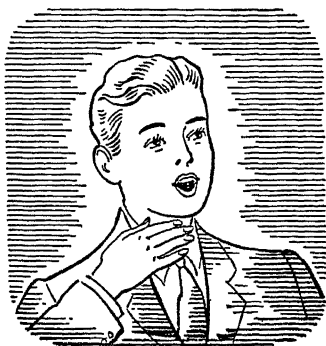
1. Lower your pitch slightly.
2. On the *ă* and *ow* sounds keep your tongue as flat in your mouth as possible.

If you ordinarily denasalize your vowels (that is, do not use your nasal cavities enough), you may have a nasal obstruction (adenoids, for example) which should receive a surgeon's attention.

D. Your teacher will be able, no doubt, to call your attention to other errors not listed here, and you yourselves should detect faults in the speech of your acquaintances. Without mentioning names, you should bring these errors to the attention of the class. Perhaps you will be able to aid a classmate in the elimination of serious faults in his pronunciation. §

Thorough understanding of the material in the chapter which we are now leaving is basic to all effective oral communication. The speaker, the actor, the person engaged in ordinary conversation—all of us—will run the risk of losing the attention of our listeners if we lose their respect, and there is no surer way of losing that respect than by mispronouncing words.

We must make our study of pronunciation a lifelong one. Our ears, now sharpened and attuned to varying sounds, must continue to be regarded as an indispensable part of our speech equipment.



## CHAPTER VII

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### *We Improve Our Voices*

THE chief distinguishing feature between animals and man is the latter's ability to think on a plane much higher than that of the former. The handicap thus worked upon the lower animal has meant that the animal still uses its body for about the same purposes for which it was used thousands of years ago, whereas man has successively adapted and readapted his body until he can honestly be said to be a distinctly different creature from his ancestor of prehistoric times.

Let us examine the different ways in which man has developed the parts of his body which he uses in speaking.

#### EXPERIENCE 74

##### *Examining your vocal equipment*

¶ Figure 2 on page 144 shows a cross-section of the human torso and head.

A. In this illustration locate the lungs. What sole purpose would you say these lungs served in the life of that languageless ancestor of ours described in Chapter I?

B. Turn to the drawing again and find the trachea (trā'kě à), sometimes called the windpipe. What was the use to which the savage doubtless put this passageway?

C. Locate the pharynx (fär'inks). Make a decision as to the two-fold function of this chamber-like passageway in the life of pre-historic man.

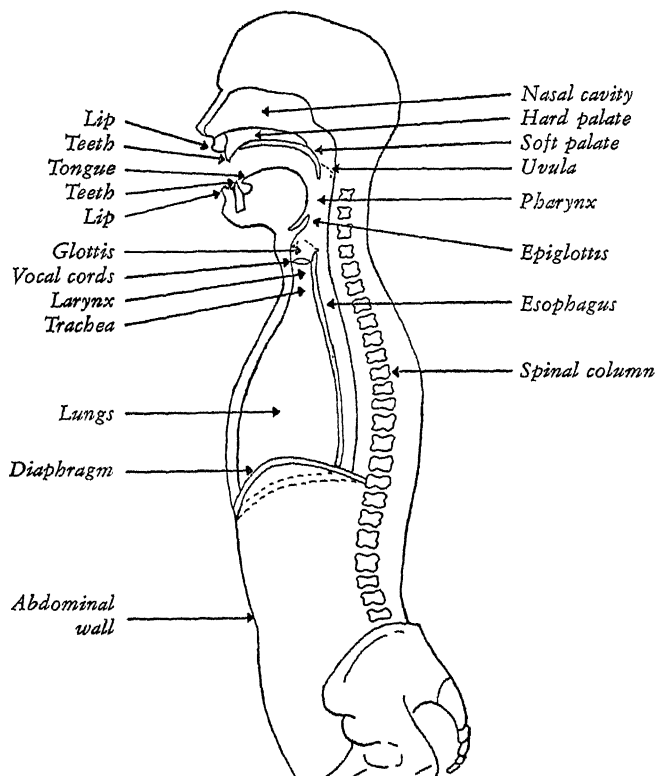


Figure 2.

D. Find the nasal cavity. As far as you know, what was the two-fold use for which early man employed his nose?

E. It should be simple to determine what early man used the tongue, teeth, and lips for. §

No doubt as we thought our way through Experience 74, we realized that every use to which prehistoric man put the organs of his torso and head we of today also employ. We know what happens to us when we cease to breathe even for a short time; we know to what inconvenience people are put when they lose their teeth; and we can readily imagine our plight if our throats were to become so obstructed as to make passage of food and air impossible.

But centuries ago man made the discovery that the parts of his body which we have been discussing might be given other jobs besides those which they had been performing up to that time. These other tasks had to do with oral communication, and they concern us directly in our present study.

#### EXPERIENCE 75

##### *Determining the relationship between breathing and speaking*

¶A. Stand with your mouth close to a window or mirror and speak the following sentence:

I am a student of speech.

Does the formation of moisture on the glass indicate that you breathed in (inhaled) or breathed out (exhaled) as you spoke?

B. Take a deep breath and speak the same sentence as you exhale. Then expel all the air from your lungs and try to speak the sentence as you inhale. Under which circumstance is your speech more natural? §

The experiments which we have just completed reveal that breathing basically controls speaking, for in order to speak, we must exhale, and in order to exhale, we must first inhale. Without a supply of air in the lungs we cannot even begin to speak. Breathing, then, is the motive power of speech, and we shall later discuss it more fully under the heading of "Respiration."

#### EXPERIENCE 76

##### *Identifying the larynx*

¶A. With your hand resting gently on your Adam's apple, say *ah* loudly. Then whisper it. Besides a shift in the position of the Adam's apple, what difference in the action of this structure do you detect?

B. With your hand in the same position, inhale deeply and then exhale slowly. Now inhale deeply and as you slowly exhale, say *ah*. Besides shifting its position slightly what does the Adam's apple do in each case? §

As we solved Experience 76, we became aware of the fact that the Adam's apple has something to do with speech. As a matter of

fact, the Adam's apple is that part of the *voice box* which is exposed to view. In Experience 74 we found that the trachea was used by early man almost solely as a passageway through which air passed as he breathed. Civilized man employs it for that purpose also, but in addition civilized man uses its upper extremity as a sound box. As we look at Figure 2, we see a kind of obstruction across the upper opening of the trachea. This "obstruction" represents the vocal cords, which we shall discuss more fully later in this chapter. The voice box with its vocal cords is known as the larynx (lăr'inks) and is the organ of *phonation* (fō nă'shŭn), which means that it is the place where the vocal sounds of speech originate. Later we shall discuss the functions of the larynx more completely under the heading "Phonation."

#### EXPERIENCE 77

##### *Investigating the use of the nasal cavity in speech*

JA. Hold your nose closed with your thumb and forefinger and speak the following sentence:

The nasal cavity is used in speaking.

Now say the same sentence with the nose and mouth both open.

B. Hold your nose closed again and say the following sentence:

Many men sing.

Now say it with your nose and mouth open. §

Whereas in Experience 74 we decided that our prehistoric ancestors used the nasal cavity for purposes of breathing and smelling, Experience 77 demonstrates that we now use that cavity in speech as well. Since the latter Experience showed that it is possible to speak without the nasal cavity, what purpose does it serve in speech production? The answer is probably apparent to those of us who observed the difference between our voices when we held our noses closed and when we didn't. Except in the case of the so-called nasal consonants *m*, *n*, and *ng* (ŋ), which we found impossible to make clearly with the nose closed, it is all a matter of quality and amplification. In other words, our resonating chambers—the pharynx, mouth, and nasal cavity—serve the same purpose in voice production as the loud speaker does in the radio set or phonograph.

Later we shall discuss the functioning of these chambers more fully under the heading "Resonation."

#### EXPERIENCE 78

*Determining the function of tongue, teeth, and lips in speech*

JA. Open your mouth as wide as you can and hold your tongue flat in your mouth as you try to speak the following sentence:

This position is very uncomfortable.

B. Stretch your mouth sideways as wide as possible, permitting your breath barely to escape between your lips as you say:

I don't suppose you can understand me.

C. With your mouth in position to say *oh*, try to speak the following sentence:

People don't talk this way. §

Earlier in this discussion we found that the only use to which prehistoric man put his teeth was to chew food, that his lips were just the edges of the opening through which he inserted food, and that his tongue tasted food and aided his teeth in the process of mastication.

Of course we still insert food between our lips; we still taste with our tongues and masticate with our teeth and tongues. But modern man has assigned an additional duty to his tongue, teeth, and lips. It is the function of transforming meaningless noise into letter sounds. We shall discuss this function later under the heading "Articulation."

We have discovered, then, that speech is the result of a process involving four specialized operations, as follows:

1. *Respiration*, which initiates the entire process and controls it at the outset

2. *Phonation*, which makes noise out of a passing stream of air

3. *Resonation*, which enlarges and enriches (gives quality to) the sound waves which are sent up by the organs of respiration and phonation

4. *Articulation*, which forms the enlarged and enriched noise into recognizable letter sounds and connects those letter sounds as words

We shall now proceed to a more complete study of these four steps in speech production.

## EXPERIENCE 79

*Making a preliminary analysis of the qualities of effective vocal expression*

¶ Your teacher will arrange to have the class listen to several radio speakers during the regular class period. You should listen closely and keep a detailed record of your reactions to each speaker's vocal effectiveness. Perhaps it will be best for you to classify your comments under the four headings, *respiration*, *phonation*, *resonation*, and *articulation*. Criticisms of each speaker should be as specific as possible. For example, under *articulation* it might be noted that one speaker carelessly said *con'stution* instead of *constitution*.

Before your next class meeting decide which one of the speakers was most effective and state in essay form your reasons for making the selection you made. Also briefly discuss each one of the other speakers, explaining why you did not select him as best.

Your teacher will examine your analysis and then file it away until the class has completed its study of voice. Then you will make another analysis of the same type. §

### *Respiration*

We discovered earlier in this chapter that respiration is basic to speech production, but in that introductory discussion we were unable to give a complete picture of the process of breathing for purposes of speaking. Although we were perfectly correct in calling the lungs the chief organ of respiration, we must now examine the breathing process more fully.

It is necessary for us to learn at this point that the lungs are incapable of inflating themselves. They are not muscular. Like paper bags they remain inactive until some outside force is applied to them. In the case of respiration this force is furnished by the so-called muscles of respiration, chief of which is the diaphragm.

Figures 2 and 3 show the diaphragm as a large, dome-shaped muscle that forms the floor of the chest cavity and the ceiling of the abdominal cavity. Below it are the liver, stomach, and intestines; above it are the lungs and heart. Chiefly because of the action of the diaphragm (see broken line in Figure 2), a vacuum is created in the lungs, a vacuum which sucks air into the lungs through the nose or mouth and the trachea.



## EXPERIENCE 80

*Studying the action of the diaphragm*

¶A. Place one hand on your abdomen and breathe normally. What happens to your abdomen as you breathe? Since you know that your lungs are not in the region of your stomach, why does the abdomen act the way it does during respiration?

B. After a very hearty dinner do you find breathing easy or difficult? In the light of what you now know about the position and action of the lungs, diaphragm, and abdominal organs, account for this ease or difficulty of breathing after heavy eating. §

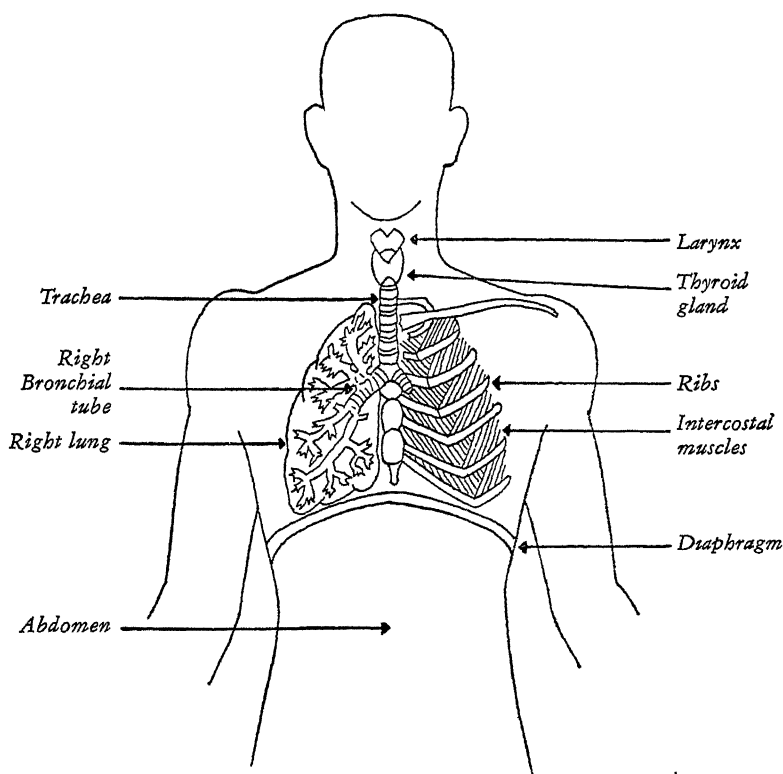


Figure 3.

As the diaphragm pulls air into the lungs, it causes an expansion of the entire torso and hence requires the coöperation of the intercostal muscles (find them in Figure 3) and the abdominal muscles. Since proper breathing is basic to effective speech, the following

Experiences, which are really exercises in respiration, should prove of value to all of us.

#### EXPERIENCE 81

##### *Determining the depths of your breathing*

§A. Lie flat on your back on the floor of your room. Place one hand on your abdomen and breathe normally for a minute or so.

B. In the same position breathe for a minute without moving your abdomen. §

Perhaps we detected no difference in the action of the abdomen in Parts A and B of Experience 81. If such is the case, we are probably chest breathers. In other words, we are very shallow breathers and should, for the sake of both our general health and our speech effectiveness, take steps to increase the depth of our breathing. Whether we are chest breathers or not, we should practice the following exercises, but if we have found that we breathe without expanding the abdomen, we should continue to practice these exercises daily until the abdomen expands in normal breathing at least as much as the chest does.

#### EXPERIENCE 82

##### *Investigating the rate and force of your breathing*

§A. Sit quietly and breathe as naturally and comfortably as possible. Jot down the number of times that you complete the process of respiration in one minute.

B. Your teacher will have a metronome in class. He will set it so that it ticks sixty beats to the minute. Each member of the class will take a deep breath and count aloud in time with the ticking of the metronome. Jot down the number you reach before you run out of breath.

C. Lie down flat on your back on the floor of your room and inhale deeply. Time yourself as you exhale as slowly as possible, saying *ah* as you do so. Try this several times and keep a record of the maximum number of seconds you are able to continue saying *ah* in one breath.

D. In the same position inhale deeply and expel all the air from your lungs as rapidly as you can in one explosive *ah*. Do this several times, attempting to increase the force of the explosion.

E. If your health permits (that is, if your doctor has not advised you to avoid strenuous exercise), go to the gymnasium, put on suitable clothes, and run until you are straining for breath. Note that your abdomen is heaving much more convulsively than your chest is. §

Most people complete the process of respiration from ten to fifteen times a minute. If we breathe only from five to eight times each minute, our speech will probably tend to be "long-winded"; that is, we will probably speak so many words in one breath that our hearers will tire of listening or be unable to keep up with us. On the other hand, if we inhale and exhale more than seventeen or eighteen times a minute, our speech will tend to be "breathy"; that is, our hearers will probably be more conscious of our frantic breathing than of what we are saying. Breathiness is almost a sure sign of shallow breathing, long-windedness of too deep breathing. Both may be conquered by means of the conscious attention to them suggested earlier and in the paragraph which follows.

If, in Parts B and C of the foregoing Experience, we discovered that we ran out of breath before most of the other members of the class did, we have evidence that our breathing is in need of greater muscular control. Parts C, D, and E of Experience 82 offer exercises which will aid us in developing our respiratory muscles.

### EXPERIENCE 83

#### *Devising a working rule for breathing while speaking*

¶A. Read the following stanza from Thomas Gray's "Elegy Written in a Country Churchyard," inhaling at each vertical line:

| The curfew tolls the knell | of parting day,  
 | The lowing herd wind slowly | o'er the lea,  
 | The plowman homeward plods | his weary way,  
 | And leaves the world to darkness | and to me.

Now read it again, inhaling at the vertical lines indicated below.

| The curfew tolls the knell of parting day,  
 | The lowing herd wind slowly o'er the lea,  
 | The plowman homeward plods his weary way,  
 | And leaves the world to darkness and to me.

Which one of the two breathing plans seemed more natural to you?

B. Prepare to read in class the following selections, inhaling only at the vertical lines:

| Samuel Johnson, one of the most eminent English writers of the eighteenth century, | was the son of Michael Johnson, | who was, at the beginning of that century, a magistrate of Lichfield, | and a bookseller of great note in the midland counties.

From *Life of Samuel Johnson*, by Thomas Babington Macaulay

| So live that when thy summons comes to join  
The innumerable caravan | which moves  
To that mysterious realm where each shall take  
His chamber in the silent halls of death, |  
Thou go not, like the quarry-slave at night,  
Scourged to his dungeon, | but, sustained and soothed  
By an unfaltering trust, | approach thy grave  
Like one who wraps the drapery of his couch  
About him | and lies down to pleasant dreams.

From "Thanatopsis," by William Cullen Bryant

c. Devise a working rule, based on your reading of the selections in Parts A and B of this Experience, to guide you in your spacing of inhalations. Write the rule down and bring it to class for discussion. §

In speech, *time* (or *timing*) has to do with the length or duration of a given sound and of the pauses between sounds. The writer seeks for proper timing on the part of his readers by his sentence structure and punctuation. The nature of the written material, too, offers hints to the reader as to timing. Let us note, however, that the *actual* timing—the actual lengthening or shortening of a sound and of pausing between sounds—is wholly a speech matter. Therefore this matter of time is of supreme significance to the oral reader or the speaker.

Each of us develops a characteristic rate of speed, and our speech is recognized, at least in part, by this quality. However, if we would become effective speakers, we must adapt our timing to the needs of the particular situation with which we are confronted. That will mean that our more or less characteristic rate will often have to give way to a rate more appropriate to the needs of what we are saying or reading orally.

Three or four illustrations should clarify the foregoing statements. If we are explaining an intricate theory to an audience which has given little or no previous thought to it, we shall need to speak much more slowly than we would were our audience made up of scholars in the subject. Similarly, we shall usually find it fitting to treat lofty and profound subjects with a moderately slow rate of speed. On the other hand, if we are reading or reciting a poem or relating a prose narrative whose words or incidents, or both, trip gaily after each other, our rate of speech will be correspondingly faster. A humorous story or poem frequently will call for decided changes in rate, some portions requiring lightness of touch and relative swiftness and others a casual or even slower rate. Dialect reading or speech will be timed as nearly as possible to conform to the habits of the people normally using the particular dialect. The dialect of the cockney Englishman, for example, is spoken much more rapidly than that of the traditional American plainsman or mountaineer.

#### EXPERIENCE 84

*Applying the rule you devised for breathing while speaking*

¶ Selections from several well-known poems follow. Read these selections aloud several times, employing various rates of speed. Decide upon the rate which you feel is most suitable in view of the content of each selection. Practice reading each of the selections at the rate you decide is best and place inhalation marks at appropriate intervals. Make ready to read the passages in class and to tell your fellow students why you feel the rate you employ is the proper one.

The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers:  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
From "The World Is Too Much with Us," by William Wordsworth

As I was going to Darby  
Upon a market day,  
I saw the biggest ram, sir,  
That ever was fed with hay,  
That ever was fed with hay.

From "The Ram of Darby," an old English ballad

Wall, no! I can't tell whar he lives,  
Because he don't live, you see;  
Leastways, he's got out of the habit  
Of livin' like you and me.

From "Jim Bludso of the Prairie Belle," by John Hay<sup>1</sup>

Slowly and sadly we laid him down,  
From the field of his fame fresh and gory;  
We carved not a line, and we raised not a stone,  
But we left him alone with his glory.

From "The Burial of Sir John Moore," by Charles Wolfe §

As a phase of timing, pauses can, if need be, be made as expressive as words themselves, or even more so. Moreover, the omission of needed pause can destroy the meaning of a sentence, and the changed placement of a pause can decidedly vary sentence meaning. Pauses are intentional and purposeful breaks between words. They should not, of course, be confused with hesitation resulting from lack of certainty of what to say. Pitch (that is, the relative highness or lowness of the voice on the musical scale) and force, both of which we shall discuss later, work hand in hand with pause and the other aspects of timing. Judiciously employed, they assist the speaker in placing emphasis and, as it were, in punctuating what he is saying.

### *Phonation*

In our discussion of respiration we observed that as far as mere physical existence is concerned, our bodies are equipped with lungs not for purposes of speech but to supply our blood with oxygen. Once more, this time in another connection, we must distinguish between *fundamental* bodily activities which keep us from dying and those *additional* functions imposed upon us by civilization.

The larynx (we may locate it in Figures 2 and 3, and in our own bodies by touching the Adam's apple) is the sound box of our speech equipment, but before man ever thought of speaking, he had a larynx. Before it was used for purposes of oral communication, its function was the same one that it serves in part today—that of a valve to keep food and water out of the lungs. The upper opening of the larynx, the *glottis*, is guarded by an ever-ready cartilage called the

<sup>1</sup>Reprinted by permission of Houghton Mifflin Company.

*epiglottis*. This elastic trap door remains wide open during respiration, but efficiently snaps shut when we swallow food or water. All of us have at times swallowed something "the wrong way." In such cases the epiglottis has been caught napping, and food or water has slipped down into the larynx and trachea instead of entering the esophagus, which is the passageway to the stomach.

Thus we see that though modern man has developed the larynx as a speech organ, he continues to utilize it also as a protective valve guarding the vital entrance to the lungs. However, since our present interest is speech production, we shall pass over the basic function of the larynx and devote our attention to the part that this organ plays in oral communication.

Now, just what is this larynx made up of? If we were to examine it first hand, we should find it to be a tubular framework of cartilages ("gristle") whose relative positions are controlled by an intricate system of tiny muscles. The capacity of these laryngeal cartilages to shift positions is responsible for our ability to inflect our speech, that is, to shift pitch as we talk or sing.

Across the opening of the larynx are stretched two bands of elastic tissue. These are the vocal cords (see Figures 4, 5, and 6). The vibration of these two cords as exhaled air passes between them produces the sounds which later become words.

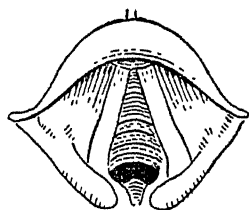


Figure 4.

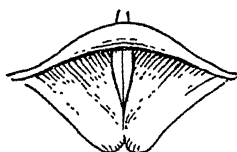


Figure 5.

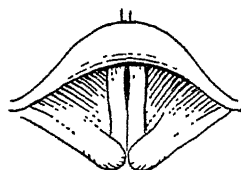


Figure 6.

#### EXPERIENCE 85

##### *Identifying the voiceless consonants*

¶ Pronounce, *as you would in a word*, each of the following consonants: *f*, *k*, *p*, *s*, *t*, *sh*, and *th*. Be sure that you pronounce them as you do in connected speech, not as they are pronounced in the alphabet. In what way does the pronunciation of *h* differ from that of the

other consonants in the list? Jot down your conclusion and bring it to class. §

### EXPERIENCE 86

#### *Distinguishing between voiced and voiceless consonants*

¶ Copy the following pairs of letters on a sheet of paper. Then with your hand resting gently on your Adam's apple, pronounce the letters by pairs, not as they are pronounced in the alphabet, but as they are in words. In the pronunciation of each pair of letters you will note that the tongue, teeth, and lips remain in the same position; yet the larynx performs differently. Record this difference and be prepared to explain it in class.

p b	k g	th ʦH or (tʰ)
d t	f v	zh sh ʃ
	z s	

It will be recalled (see Experience 76) that there is a difference in the action of the vocal cords when we speak, on the one hand, and when we whisper or simply breathe, on the other. Just what is it that happens to them under these varying circumstances? The answer is that during vocalization (that is, when we speak or sing) the cords partially close the passageway through the larynx, whereas during whispering and breathing they retire temporarily (spread open), allowing the exhaled air to pass through the sound box without obstruction or at least with very little. Of course, during breathing the cords are farther apart than during whispering.

Figures 4, 5, and 6 will aid us in visualizing what takes place. Figure 4 is a representation of the larynx viewed from above, with vocal cords spread wide apart for ordinary respiration. This is their position also when we are saying *f*, *h*, *k*, *p*, *s*, *t*, *sh*, and *th* in a word. These consonants, then, are *voiceless*. When we say them, we realize that the vocal cords do not vibrate—that these letters (except *h*) are pronounced by means of releasing obstructed air. The obstruction, however, occurs in the mouth, not in the larynx. The letter *p*, for example, is formed in a word by holding back the breath at the lips and then suddenly “exploding” it.

Figure 5 shows the vocal cords in the position they assume when we are holding our breath. In Figure 6 the cords have parted suffi-



ciently to cause vibration as air passes between them. They are now in position for the production of all of the vowels as well as of the consonants *b, d, g, j, l, m, n, r, v, w, y, z, ʃh (th),* and *zʃ*. These consonants are said to be *voiced*.

The point of similarity in the pronunciation of the pairs of consonants listed in Experience 86 has to do with their articulation, which we shall discuss in a later section; the point of contrast, however, is one of phonation. In each pair of consonants in that list there is one voiced and one voiceless.

### EXPERIENCE 87

#### *Discovering your normal pitch*

**JA.** Find your normal pitch. To do this, use a piano. First strike a note that you can sound with your voice. Then, singing along with the piano, strike successive keys upward until you can comfortably go no further. Then go down the scale as low as you can go without strain on your vocal cords. Approximately half way between the two limits noted is your normal pitch. The note that you have thus located should be the sound that you most often use in speech.

**B.** Occasionally striking the key on the piano which marks your normal pitch, speak the following lines from Benjamin Franklin's "Sayings of Poor Richard":

Franklin was dining with a small party of distinguished gentlemen, when one of them said: "Here are three nationalities represented. I am French, and my friend here is English, and Mr. Franklin is an American. Let each one propose a toast."

It was agreed to and the Englishman's turn came first. He arose and in the tone of a Briton bold said, "Here's to Great Britain, the sun that gives light to all nations of the earth."

The Frenchman was rather taken aback at this; but he proposed, "Here's to France, the moon whose magic ray moves the tides of the world."

Franklin then arose, with an air of quaint modesty, and said, "Here's to our beloved George Washington, the Joshua of America, who commanded the sun and the moon to stand still—and they obeyed."

How closely does your voice seem to hover about your normal pitch? §

In the classwide discussion of Experience 87 certain of us discovered that our normal vocal pitch is higher than that of some of our classmates. This difference may be due to a difference in the relative size of our larynges, to habitual misplacement of pitch, or to nervousness.

Now, there is not much that we can do about the size of our voice boxes. A large person will usually have a large larynx and consequently a deep voice; a small person will usually have a smaller larynx and hence a voice of higher pitch.

A high-pitched voice, however, may be a relaxed voice, and at whatever cost this relaxation should be our aim. Not infrequently, as implied above, a strained voice is due to a strained nervous system. In such a case the individual so afflicted should subject himself to a thorough inventory. He should consult his physician, his parents, his physical-education instructor—anyone who might be able to help him ferret out the cause of his nervousness, his habitual strain.

Nothing can be done in our present study for this habitually high-strung, nervous person, as any diagnosis and treatment of his condition must be an individual one. We can, however, do much to help the person whose vocal cords tighten up nervously only when he is called upon to speak.

The most valuable suggestion to anyone afflicted with this kind of stage fright is that he thoroughly prepare himself before he attempts to speak. Insufficient preparation leads to fear, and fear leads to nervousness. Adequate preparation will usually remove the chief cause of nervousness, stage fright, and consequent voice strain.

Furthermore, the skilful speaker is usually the individual who has a sufficient amount of general respect for himself. The person whose habitual attitude is, "I don't have so much sense as other people," or "I'm just no good," is doomed to failure not only as a speaker but in most of the walks of life. A reasonable degree of self-respecting confidence is ideal, and it should be our care to build it up in ourselves. This confidence, then, will lead to physical relaxation, and physical relaxation will release our vocal cords from undue strain.

In Experience 87 some of us may have found, or the teacher may have told us, that our voices are habitually pitched too high or too low. If such is the case, we should take steps to conform our habitual pitch to our normal pitch. This will inevitably make our voices more agreeable. Moreover, it will decrease the strain of speaking.



A few suggestions may be helpful. In the first place, we should bear in mind that it is not impossible to change the pitch we have habitually employed. Secondly, we should realize that our pitch may be controlled to a large extent by conscious attention to it. Thus, if we wish to change voice pitch, we must remember to speak in a lower or higher voice, as the case may be, each time we speak. However, we must be careful not to rush matters. We will do our vocal equipment no harm if we change the predominant pitch of our voice gradually, shade by shade, but we may injure our vocal cords if we force ourselves too suddenly and strenuously to employ higher or lower tones than those our larynges are accustomed to.


**PITCH SLIDES—INFLECTION:** Of the four phases of speech production—respiration, phonation, resonance, and articulation—phonation is most valuable in conveying fine shades of meaning. Were it not for our ability to change pitch as we talk, we should have much more difficulty than we now have in communicating our ideas to other people.

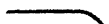
Through variations in pitch we express doubt, fear, conviction, anxiety; and we also indicate to our listeners whether or not we are stating a fact, asking a question, or expressing a demand. The pitch distinction between statement and question is most commonly shown at the ends of sentences.


#### EXPERIENCE 88


*Practicing upward and downward pitch slides in sentences*


¶ Be prepared to speak the following sentences aloud, closing the questions with upward pitch slides as indicated (  ) and the statements with downward pitch slides (  ).


A.  Are you going?


 I am not.

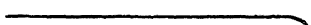
B.  Is he well?

 He is ill.

C.  Are you larger than I?

 No, I am smaller than you.

D.  Have you brought your books?

 Yes, I have brought them.

E. Do you know him?

No, I don't.

G. Did it rain last night?

No, but it snowed.

F. Is she your sister?

No, she is my neighbor.

H. Have you seen Pike's Peak?

Yes, and also Mammoth Cave. §

### EXPERIENCE 89

*Practicing upward and downward pitch slides in single words*

¶ Single words, of course, may be either statements or questions. Speak the following words aloud, inflecting them—that is, applying pitch slides—according to the punctuation marks given.

Yes.

No.

Well.

Oh.

Now.

Yes?

No?

Well?

Oh?

Now? §

Probably we have had no trouble in inflecting the sentences and words in the foregoing Experiences because the meaning of those sentences and words has been entirely clear. And that understanding of the sense is basic to all accurate inflection, as well as to expression of all kinds. To interpret orally a given group of words without first understanding the import of those words is such a ridiculously impossible task that we need not discuss it.

Let us note at this time that if a voice pitch is already very low it is difficult, if not impossible, for it to drop lower and that if it is already very high it is difficult or impossible for it to go higher. That simple fact accounts in part for the desirability, previously brought out, of our habitually hovering close to our normal pitch as we speak. Doing so will make lowering and raising of pitch, for purposes of expression, relatively simple.

Referring once more to the examples in Experiences 88 and 89,

we find that all of the questions involved were "honest" ones; that is, they sought information. No slur or impatience or anger or sauciness was implied in them; they were questions in the most simple, most honest sense.

There is another kind of question, however, to which no reply is usually expected. Such a question expresses a thought of its own or anticipates what reply will be forthcoming. This *rhetorical* question, as it is called, may reveal, on the part of the questioner, disbelief, doubt, impatience, implied disagreement, censure, antagonism, or contempt. Though the structure, word order, and punctuation of such sentences may indicate that they are questions, the falling inflection will almost invariably be used. The reason is obvious: Though they are questions in form, they are statements in fact. The questioner in such cases is in reality expressing an opinion, not asking a question.

#### EXPERIENCE 90

##### *Developing flexibility of inflection*

¶A. Speak each one of the following questions according to the accompanying pitch slide, stressing the words, or word parts, in italics. Then write down and bring to class a statement explaining the feeling the speaker of each sentence probably was trying to express.

1. How much *longer* do I have to wait?

2. What *are* you *doing*?

3. *Are* you *coming*?

4. Where *is* *my* hat?

5. Has he *read* the book?

6. *Will* you answer me?

7. Is *this* your football team?

8. When *are* we going to eat?

9. How long *are* they going to stay?

10. Is *that* all you have to say?

B. Now speak each one of the ten sentences in Part A as though it were an honest question.

C. The following five sentences are obviously in statement, not question, form. Copy them on a sheet of paper exactly as they are, put question-marks after them, and prepare to speak them in class as questions. Then think of a situation in which each one of these five questions could appropriately be used. Be ready to describe to the class the situation you have imagined and to show how the particular sentence fits it.

1. He said that I saved his life
2. My arm is broken
3. I made the highest grade in class
4. The President signed the bill
5. George Washington died of pneumonia §

Experience 90 clearly demonstrates that inflection is a decidedly significant matter; that, although words have their definitions and punctuation marks their meanings, spoken language is literally at the mercy of the voice. We have found that the apparent meaning of a sentence may be changed completely by the manner in which that sentence is spoken.

Yet we have no more than touched the surface of this fascinating subject of vocal expression. We have mentioned end inflections only, but no doubt as we read the sentences in the foregoing Experiences, we were aware of internal inflection as well, that is, of pitch slides within the sentences.

These internal pitch slides are of three kinds: *upward*, *downward*, and *circumflex*. The last is a combination of either upward and downward (regular) or downward and upward (inverted).

In general these internal slides carry meanings to the listener as follows:

Upward (↗) = incompleteness of thought, indecision

Downward (↘) = completeness of thought, decisiveness

Regular circumflex (∩) = sarcasm, irony

Inverted circumflex (∪) = surprise and disagreement combined

The actor, who, as we shall discover later, must create a living, breathing characterization in a very short period of time, finds skilful inflection his greatest aid. If he is playing the part of a weakling, he will see to it that his inflection is chiefly upward. If he is the "hero," he will customarily be expected to be strong and decisive; therefore he will employ much downward inflection. If he is supposed to be a disagreeable person—the "villain," perhaps—he will sneer a great deal, frequently making use of the regular circumflex slide. Regardless of his rôle he will occasionally be obliged to use the inverted circumflex inflection.

The speaker in everyday life is perhaps no different from the actor except that he consistently employs all of the four kinds of inflection in almost any given speech.

#### EXPERIENCE 91

##### *Discovering the significance of the four pitch slides*


¶A. Suppose that a certain friend of yours has always stood by you, even when he himself perhaps was injured by doing so. In appreciation you speak the following sentence to him. Try to inflect the words according to the marks.

↗ — ↘ ↘  
You're a loyal friend.

B. Some scoffer hears you speak the above sentence to your friend and sneeringly breaks in with,

∩ ∩ ↘  
Oh, is he!

c. Unbelieving, you turn to the scoffer and say,

  
 You can't mean him! §

**PITCH STEPS:** In addition to the pitch slides which we have been discussing, there are also *pitch steps*. Perhaps it was noticed that in Experience 91 three words were pronounced with no appreciable change of pitch within them. These fixed pitches are called *steps* and are very common in speech. Whereas in the slide the pitch changes *during* the uttering of a syllable, in the step the pitch remains constant on the syllable, changing *between* syllables.

### EXPERIENCE 92









*Investigating the purpose of pitch steps in speech*

¶A. Say *ah* according to the following pitch marks:




  
 ah                  ah                  ah                  ah

Then say it according to the following marks:








  
 ah      ah      ah      ah      ah      ah      ah      ah

B. Someone tells you that *Josiah* Lincoln was the sixteenth President of the United States, whereupon you contradict him, saying,




Abraham Lincoln was the sixteenth President of the United States.

In this statement you have emphasized the correction by a combination of greater stress and higher pitch. The remainder of the sentence is spoken practically in a monotone because for present purposes it is of very little importance.



Arrive at as many more varying interpretations of the sentence as possible and mark each one appropriately, as illustrated in the example. In each case, stress not more than two syllables. Be ready to explain what kind of situation would demand the pitch expression you have indicated. You may have as many as twenty-five different interpretations. For example, whereas the illustration seeks to make clear that *Abraham*, not *Josiah* Lincoln was the sixteenth President, you might decide upon the following situation as another possibility: Someone says that Abraham *Wilson* was the sixteenth President of the United States, whereupon you reply,

Abraham Lincoln was the sixteenth President of the United States. §

The reasons for employing the several kinds of pitch slides have already been discussed. The employment of steps is a somewhat simpler matter, having to do, as we discovered in Part B of Experience 92, with emphasis only. Occasionally, to be sure, we may emphasize a word or group of words by lowering the pitch (as, for example, in the midst of a sentence in which all of the other words have been spoken in a high pitch), but under ordinary circumstances the rule is sound that the higher the pitch the greater the stress.

A pair of lines from Longfellow's "A Psalm of Life" will serve to illustrate the rule.

Life is real! Life is earnest!

And the grave is not its goal.

If we pick out the seven words which are spoken with heightened pitch and stress, we have the meat of the lines.

Life... real! Life... earnest!  
...grave...not...goal.

The other six words are spoken with lower pitch and less stress because they are not so essential to the meaning of the sentence as are the others; they simply round out the sentence structure.

## EXPERIENCE 93

*Applying pitch slides and steps in actual speech*

¶ In the following speech of Lady Macbeth's, in Shakespeare's play *Macbeth*, the first two lines have already been marked for pitch slides and steps. Study the entire speech carefully, getting from people and books whatever aid you may need as to its meaning. Be sure that you understand just what Lady Macbeth is saying and what the situation is which calls forth her speech. Then copy the speech on a sheet of paper and put in the pitch slides and steps which seem to you to be suitable. Prepare to read your interpretation to the class.

~~~~~  
Glamis thou art, and Cawdor; and shalt be

~~~~~  
What thou art promis'd. Yet do I fear thy nature;  
It is too full o' the milk of human kindness  
To catch the nearest way: thou wouldst be great;  
Art not without ambition, but without  
The illness should attend it: what thou wouldst highly,  
That wouldst thou holily; wouldst not play false,  
And yet wouldst wrongly win: thou 'ldst have, great Glamis,  
That which cries, "Thus thou must do," if thou have it;  
And that which rather thou dost fear to do  
Than wishest should be undone. Hie thee hither,  
That I may pour my spirits in thine ear,  
And chastise with the valour of my tongue  
All that impedes thee from the golden round  
Which fate and metaphysical aid doth seem  
To have thee crown'd withal. §

## EXPERIENCE 94

*Practicing further the applying of pitch slides and steps in actual speech*

¶ One of the most interesting scenes in Shakespeare's play *Julius Caesar* is that in which Mark Antony succeeds in antagonizing the Roman mob toward Marcus Brutus without saying a word against him. He accomplishes this feat by means of skilful vocal inflection.

A part of the speech is reprinted here. Read it aloud; decide upon the key-words which might be given the regular circumflex inflection and which would thus convey the sarcasm which Antony knew would sway the mob. Remember that your purpose is to cause the mob to hate Brutus and mourn for Caesar. You may find as many as fifteen or sixteen words which Antony probably spoke with the regular circumflex inflection. Prepare to read the speech aloud in class.

Friends, Romans, countrymen, lend me your ears;  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them;  
The good is oft interred with their bones;  
So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious:  
If it were so, it was a grievous fault,  
And grievously hath Caesar answer'd it.  
Here, under leave of Brutus and the rest—  
For Brutus is an honourable man;  
So are they all, all honourable men—  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me:  
But Brutus says he was ambitious;  
And Brutus is an honourable man.  
He hath brought many captives home to Rome,  
Whose ransoms did the general coffers fill:  
Did this in Caesar seem ambitious?  
When that the poor have cried, Caesar hath wept:  
Ambition should be made of sterner stuff:  
Yet Brutus says he was ambitious;  
And Brutus is an honourable man.  
You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse: was this ambition?  
Yet Brutus says he was ambitious;  
And, sure, he is an honourable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause:  
What cause withholds you, then, to mourn for him?

O judgment! thou art fled to brutish beasts,  
And men have lost their reason! Bear with me;  
My heart is in the coffin there with Caesar,  
And I must pause till it come back to me.§

The speech experiences in which we shall participate in the days to come will cause us to realize more and more fully the significance of pitch variations in vocal communication. We shall also come to realize that, since no two voices are identical, no rules of expression are completely applicable to all persons. Furthermore, the possible combinations of slides and steps are so many and varied that it is impossible to formulate hard and fast principles governing them.

In the final analysis, then, each speaker or actor must make his own rules. He must determine, after much experimentation, just what effects he can and cannot achieve with the vocal equipment which is his. No one else can decide for him. The flexibility of the English language, the distinctiveness of the speaker's own individuality, and the unique construction of his particular set of vocal organs should constitute a lifelong speech problem for him to strive to solve.

### *Resonation*

The mouth, nasal, and pharyngeal cavities, used by ancient and modern man alike for purposes of breathing and eating, are of great significance to us in our present study as speech-resonation chambers. Although they do not, as we have already discovered, control the pitch of the voice, they do serve a purpose of almost equal value. Our interest at this point is concerned with what happens to this voice of ours after the vocal cords have changed into noise the stream of air sent up by the lungs and diaphragm. Somehow or other this noise gets out of us in a manner so individual and unique and characteristic that we are frequently recognized in the dark by the sound of our voice. Let us try to find out what happens to this noise after it leaves the larynx.

Now when our speech sounds leave the larynx, they are weak, disagreeable squeaks indeed. They require both *amplification* (that is, enlargement) and *enrichment*. The function of the resonating chambers is to achieve these qualities just as it is the function of the body of the violin, the tube of the clarinet, the sounding-board of the piano, and the cone of the megaphone. Similarly, we find it

more difficult to hear each other speak outdoors than indoors because of the absence outside of walls and ceiling, which serve as sounding-boards.

Now since the resonation chambers have to do with both the volume and the quality of our voices, we should have clearly in mind just what these two terms mean.

*Volume* consists of the relative loudness of the voice. If the voice may be heard at a distance, it is said to possess great volume; if the voice may be heard by only those persons close to the speaker, it is said to possess small, or little, volume.

*Quality*, on the other hand, is the predominant tone or sound of the voice. It is that sound which continues to ring in our ears after we have heard a person speak. It is the characteristic sound of the voice. It is that sound by which we distinguish the voice of one person from that of another.

It has been noted, no doubt, that the solution of every Experience which we have studied thus far depended upon hearing. We may go even further and record the fact that *all* speech problems are to a great extent hearing problems. Anyone who has ever listened to the speech sounds uttered by a person who has been deaf all of his life knows that they are different from those uttered by a person who can hear. This is partly due to the fact that we human beings are great imitators; but, in addition, it must not be forgotten that discriminating hearing is indispensable to the development of taste in vocal intonation. Unless a person is able to hear accurately, he cannot possibly sing or speak well; to expect him to do so would be as absurd as to expect a blind painter to mix as beautiful colors as one who sees with great sensitivity. Therefore if we sincerely wish to improve our speech, we should continue to check carefully the reliability of our hearing.

#### EXPERIENCE 95

*Discovering the relationship between vocal quality and effectiveness*

¶A. Listen over the radio to five different speakers (not announcers or comedians). On the sole basis of the sound of his voice decide whether or not you think you would like to know each speaker personally. Prepare a two- or three-minute talk in which you discuss your reasons for deciding as you did.

B. If your school owns a recording machine, record your voice as you read a few lines of simple prose. Then listen to several playings of the record and decide honestly whether or not on the basis of your voice you would like to know *yourself* personally.§

Rarely are we human beings able to give any person his just due unless we like him. We'll think up some very good reasons for discounting everything he says or does if he just doesn't appeal to us! That is why a speaker or a conversationalist or a teacher or a business man—everyone, as a matter of fact—owes it to himself to remove every possible cause of disapproval. Now, unpleasant vocal quality is certainly not the least of the reasons men fail to achieve the life goals they set up for themselves. We should listen carefully to the recording of our own voices as well as to the honest criticisms of friends (and enemies), for perhaps we shall discover that one of the following unsatisfactory vocal characteristics is ours. This discovery, of course, should be followed by a diligent remedial program.

*INSUFFICIENT VOLUME:* This may be caused, of course, by faulty breathing. Methods of determining whether or not the respiration is at fault and methods of improving the respiration have already been discussed. Rather frequently, too, lack of sufficient volume is caused by inefficient phonation, and remedies for this defect have also been discussed.

If, on the other hand, our lungs and larynges are apparently doing their parts and yet we seem unable to generate sufficient volume, the fault probably lies with unskilful resonance, although careless articulation is often a contributing factor. We must recognize that full resonance is impossible unless there is plenty of room for the escape of sound; also that if the delicate mucous membrane which lines the pharynx, mouth, and nasal cavity is injured by catarrh, frequent colds, or the like, these resonators cannot produce clear, strong tones. Dryness of the mouth is also a contributing cause of lack of volume, as it is of other vocal defects. Furthermore, the tight collars which boys and men sometimes wear place an almost insurmountable obstacle in the way of strong, full, and rich tones.

Since any one of the following defects, except the one directly following, is commonly a cause of insufficient volume, we shall by implication be discussing insufficient volume as we examine these other defects.

**EXCESSIVE VOLUME:** This fault results from (1) defective hearing, in which case the person so afflicted must learn to be content not to hear his own voice clearly as he speaks; (2) conceit, in which case the afflicted one must learn that his voice doesn't sound so sweet to other people as to himself; or (3) lack of sufficient self-confidence, in which case the afflicted person must learn that a loud voice really doesn't accomplish the purpose he thinks it does, of convincing his hearers that he is a big, strong person.

It will be seen, then, that except in the case of the partially deaf person, excessive volume is more essentially a problem of personality than of voice.

**BREATHINESS:** This vocal trait has already been discussed under the heading *Respiration* (see p. 151). Rarely is breathiness other than a breathing problem, though not infrequently the latter is caused by excessive nervousness.

**THROATINESS:** There are two qualities which are called throaty, the *pectoral* and the *guttural*. Both of these qualities are due usually to faulty tone placement. The *pectoral* quality, caused by excessive resonance in the lower pharynx and the larynx itself, is a hollow, sepulchral tone seeming to come from the very lungs themselves. It is the quality assumed by some ministers in funeral sermons.

As implied above, then, the pectoral quality may be "put on" or "put off" simply by paying attention to it. First, of course, one must train the ears to hear the difference between this quality and others. Then by consciously speaking "in the mouth" instead of "in the throat" one may relatively easily eradicate an unpleasant habitual pectoral quality. Almost invariably the person habitually employing this quality also speaks below his normal pitch; hence a raising of his customary pitch will aid in eliminating the pectoral quality from his speech.

The *guttural* quality, which is an accepted part of the German language, is considered disagreeable when employed in English. It may be described as a kind of growl; it gives the impression of hoarseness and usually is attributable to that cause. If it results from merely faulty placement of tones, it may be eliminated in the same manner as that discussed in connection with the pectoral quality—that is, by consciously raising the pitch. Usually, however, the guttural quality results from some such ailment as chronic laryngitis or sinus infection, both of which require the attention of a physician.

**NASALITY:** Pleasing tones are the result of approximately balanced resonance in all of the resonance chambers. This is true of the production of all sounds except the so-called *nasals*, *m*, *n*, and *ŋ*, which properly resonate chiefly in the nasal cavity. When nasal resonance predominates in the uttering of any other speech sound, the result is nasality, which is very unpleasant to the ear.

Once again it must be pointed out that the first step in the elimination of any undesirable speech sound is the development of the ability to *hear* the difference between that sound and others. Once the ears are performing efficiently, nasality, which is usually called "talking through the nose," may be corrected by careful attention to the problem. The correction involves nothing more than a conscious shift in tone placement from the nose to the mouth. We shall not go into the physiology of the problem, for correction by imitation of sound is much more simple and effective.

**DENASALITY:** The opposite of nasality, this quality is the result of too little nasal resonance. An impression of this quality may be had by speaking with the nose held closed. Usually merely the result of habit, denasality may be eliminated by conscious attention to it. No doubt the most effective method of developing proper nasal resonance is the practice of humming. Humming, of course, demands nasal resonance; furthermore, it may be engaged in as one walks to and from school and at any other odd period during the day, thereby requiring no special allotment of time.

Sometimes, however, denasality is caused by the presence of adenoids or some other nasal obstruction, and in such cases may be corrected only by surgery. Once the nasal obstruction has been removed, the habit of denasalization will probably be found to be so strongly entrenched as to necessitate certain conscious readjustment on the part of the person involved.

By way of final comment on the subject of quality, it should be pointed out that there exists a close relationship between sound physical health and pleasant vocal tones. Usually the person in ill health speaks in thin, disagreeable tones, whereas the robust individual possesses a full, rich voice. Frequent colds damage the vocal equipment; sinus infections certainly do our voices no good; and general physical weakness has a direct effect on the vitality of the voice. It is obvious, then, that our first obligation in the mastery of oral communication is the increasing of our physical vitality.



Although in our everyday speech we should strive to employ a predominantly pleasant vocal quality, occasions frequently arise which require that we "put on" vocal qualities which are not characteristically ours. Our purpose in such cases is, of course, to increase the vividness of our expression. Let us investigate this matter further.

#### EXPERIENCE 96

##### *Discovering the nature of onomatopoetic words*

¶ This Experience has to do with words whose pronunciation suggests their meaning. The word *buzz*, for example, sounds like the noise it represents. A person unfamiliar with English could easily guess its meaning just by hearing it pronounced, could he not? Such a word is called *onomatopoetic*.

From the following list select the ten words which are clearly onomatopoetic.

run	cluck	boom
slush	rustle	pitter-patter
tinkle	roar	cry
melody	swish	sizzle
noise	yell	moo
hiss	cheer	clamor §

Although but relatively few English words are in reality onomatopoetic, expressive speakers inject such vividness into their utterance of many words that those words for the moment take on meaning through their sound. For example, it is readily seen that the meaning of the following sentence is utterly ruined if we shout the word *calm* or speak it in a rasping voice:

The sea is very calm.

Likewise how absurd would it be for us to utter the word *loud*, in the following sentence, with less volume than the rest of the sentence.

It was a loud explosion.

Similarly, we stress words like *million*, *enormous*, *tremendous*, *deafening*, and *champion*. We are prone to speak certain words in as pleasant a voice as possible, whereas to other words we assign disagreeable tones. Our vocal quality is at its best when we say such

words as *home, mother, God, loyalty, and love*; whereas we permit a less agreeable tone to creep into our voices when we say *villain, dirty, gangster, traitor, and detest*.

In *effect*, then, these words have temporarily become onomatopoeic, and hence much more meaningful than they otherwise would have been.

#### EXPERIENCE 97

##### *Adapting your voice to intended meanings*

¶ Read the following poems aloud several times, trying to adapt the quality of your voice to the meaning of the words. Seek to make as many words as possible onomatopoeic in effect.

#### THE BELLS

Edgar Allan Poe

Hear the sledges with the bells,  
 Silver bells!  
 What a world of merriment their melody foretells!  
 How they tinkle, tinkle, tinkle,  
 In the icy air of night!  
 While the stars, that oversprinkle  
 All the heavens, seem to twinkle  
 With a crystalline delight;  
 Keeping time, time, time,  
 In a sort of Runic rime,  
 To the tintinnabulation that so musically wells  
 From the bells, bells, bells, bells,  
 Bells, bells, bells—  
 From the jingling and the tinkling of the bells.

Hear the mellow wedding bells,  
 Golden bells!  
 What a world of happiness their harmony foretells!  
 Through the balmy air of night  
 How they ring out their delight!  
 From the molten-golden notes,  
 And all in tune,  
 What a liquid ditty floats  
 To the turtle-dove that listens, while she gloats  
 On the moon!

Oh, from out the sounding cells,  
What a gush of euphony voluminously wells!  
How it swells!  
How it dwells  
On the Future! how it tells  
Of the rapture that impels  
To the swinging and the ringing  
Of the bells, bells, bells,  
Of the bells, bells, bells, bells,  
Bells, bells, bells—  
To the ringing and the chiming of the bells!

Hear the loud alarum bells  
Brazen bells!  
What a tale of terror, now, their turbulency tells!  
In the startled ear of night  
How they scream out their affright!  
Too much horrified to speak,  
They can only shriek, shriek,  
Out of tune,  
In a clamorous appealing to the mercy of the fire,  
In a mad expostulation with the deaf and frantic fire,  
Leaping higher, higher, higher,  
With a desperate desire,  
And a resolute endeavor  
Now—now to sit or never,  
By the side of the pale-faced moon.  
Oh, the bells, bells, bells!  
What a tale their terror tells  
Of Despair!  
How they clang, and clash, and roar!  
What a horror they outpour  
On the bosom of the palpitating air!  
Yet the ear it fully knows,  
By the twanging  
And the clanging,  
How the danger ebbs and flows;  
Yet the ear distinctly tells,  
In the jangling  
And the wrangling,

How the danger sinks and swells,—  
By the sinking or the swelling in the anger of the bells,  
Of the bells,  
Of the bells, bells, bells, bells,  
Bells, bells, bells—  
In the clamor and the clangor of the bells!

Hear the tolling of the bells,  
Iron bells!  
What a world of solemn thought their monody compels!  
In the silence of the night  
How we shiver with affright  
At the melancholy menace of their tone!  
For every sound that floats  
From the rust within their throats  
Is a groan.  
And the people—ah, the people,  
They that dwell up in the steeple,  
All alone,  
And who tolling, tolling, tolling  
In that muffled monotone,  
Feel a glory in so rolling  
On the human heart a stone—  
They are neither man nor woman,  
They are neither brute nor human,  
They are Ghouls:  
And their king it is who tolls;  
And he rolls, rolls, rolls,  
Rolls  
A paean from the bells;  
And his merry bosom swells  
With the paean of the bells,  
And he dances, and he yells:  
Keeping time, time, time,  
In a sort of Runic rime,  
To the paean of the bells,  
Of the bells:  
Keeping time, time, time,  
In a sort of Runic rime,  
To the throbbing of the bells,

Of the bells, bells, bells—  
To the sobbing of the bells;  
Keeping time, time, time,  
As he knells, knells, knells,  
In a happy Runic rime,  
To the rolling of the bells,  
Of the bells, bells, bells:  
To the tolling of the bells,  
Of the bells, bells, bells,  
Bells, bells, bells—  
To the moaning and the groaning of the bells.

*from* THE CATARACT OF LODORE  
Robert Southey

The cataract strong  
Then plunges along,  
Striking and raging  
As if a war waging  
Its caverns and rocks among:  
Rising and leaping,  
Sinking and creeping,  
Swelling and sweeping,  
Showering and springing,  
Flying and flinging,  
Writhing and ringing,  
Eddying and whisking,  
Spouting and frisking,  
Turning and twisting,  
Around and around  
With endless rebound!  
Smiting and fighting,  
A sight to delight in;  
Confounding, astounding,  
Dizzying and deafening the ear with its sound. . . .

Dividing and gliding and sliding,  
And falling and brawling and sprawling,  
And driving and riving and striving,  
And sprinkling and twinkling and wrinkling,

And sounding and bounding and rounding,  
 And bubbling and troubling and doubling,  
 And grumbling and rumbling and tumbling,  
 And clattering and battering and shattering;  
 Retreating and beating and meeting and sheeting,  
 Delaying and straying and playing and spraying,  
 Advancing and prancing and glancing and dancing,  
 Recoiling, turmoiling and toiling and boiling,  
 And gleaming and streaming and steaming and beaming,  
 And rushing and flushing and brushing and gushing, . . .  
 And so never ending, but always descending,  
 Sounds and motions for ever and ever are blending,  
 All at once and all o'er, with a mighty uproar;  
 And this way the water comes down at Lodore. §

### *Articulation*

As we begin the study of articulation, it is well for us to realize that man is the only creature who is able to express his ideas by means of words. Of course, the bird, the cat and dog, the horse—all of these creatures do carry on a certain amount of communication. The hen warns her chicks of approaching danger, the cat serves notice on the dog that any projected scrap will not be one-sided, and the horse neighs "hello" to his fellow in the next field.

But, although admittedly these animals and birds do communicate thus with each other, they do so in an extremely primitive manner. They do not employ words and can convey only the simplest ideas.

Basically this language deficiency is, of course, one of lack of intelligence; and it is profitable for us to realize that the phase of speech production which we are now examining is the *one* speech obstacle which is insurmountable to the lower creatures. Our conclusion, then, is that intelligence is more dominantly related to speech *articulation* than to any of the other phases of speech production. We may breathe adequately without intelligence—the idiot does! We may produce, by means of phonation and resonance, beautiful vocal sounds without possessing human intelligence—the bobolink does! But no creature forms the sounds he produces into articulate speech unless he possesses a high degree of intelligence.

Furthermore, we may say that the higher the intelligence the more careful the choice and formation of words to express that intelligence.

## EXPERIENCE 98

*Improving your articulation in everyday speech*

¶ Following are ten "sentences" printed as they are too frequently pronounced by careless people. Rewrite them in clear, literate English and be prepared to speak them to the class as they should be spoken.

1. Watyadoon?
2. Whereyagon?
3. Didja like th' movin' pitcher?
4. Doncha like putatas?
5. I don getcha.
6. Whyncha go?
7. Wanna go?
8. Ah'll meecha don ton.
9. Zatso!
10. Ah'll b' seenya. §

Just as in written composition careless punctuation, spelling, and capitalization cause misunderstanding, so in oral composition does careless articulation of letter sounds and word sounds defeat effective communication.

The three parts of our speech-articulation equipment—the tongue, teeth, and lips—are capable of development as physical agencies of accurate communication. However, we must place most of the emphasis upon the intelligence of the speaker, as the greatest single cause of mumbling, inarticulate speech is mental laziness or deficiency. The person who allows himself to say *tole* for *told*, *govament* for *government*, or *air* for *error* not only fails to communicate accurately but not infrequently causes his hearers to suspect him of possessing a sluggish mind.

There are probably three exceptions which prove the rule.

1. Occasionally deficiency of hearing affects articulation. If a person is unable to hear how other people form letters, he will labor under a handicap, but not an insurmountable one if he gives added attention to the problem.

2. With some persons ineffective articulation is caused by mechanical defects such as cleft palate, harelip, and the absence of teeth.

3. Unusual haste in speaking occasionally causes careless utterance of speech sounds. Obviously the remedy here is to slacken speed.

## EXPERIENCE 99

*Overcoming laziness in the articulation of certain common letter sounds*

¶A. Mental and physical laziness sometimes causes substitution of the *d* sound for the *t* sound in words, because the former is easier to make than the latter. Practice orally the pronunciation of the following words, taking care to sound the *t*'s distinctly.

battle	butter	motto
beautiful	city	united
better	hottest	waiting
bitter	later	water
blotter	matter	writing

B. Occasionally the sound of *w* is substituted for that of *wh*. Practice correctly pronouncing the following words:

wheel	where	which
when	whether	white
why	what	while

C. Probably the most common American fault in pronunciation is the careless omission of letter sounds which in careful speech are pronounced. Practice orally the pronunciation of the following words, taking especial care to sound the italicized letters.

<i>cold</i>	candidate	February	finally
<i>gold</i>	constitution	further	generally
<i>hold</i>	gentleman	government	naturally
<i>sold</i>	mountains		occasionally
<i>told</i>	respect	language	usually
		library	valuable
<i>command</i>	kept	probably	
<i>demand</i>	shouldn't	recognize	everyone
<i>hand</i>	strictly	surprise	history
<i>sand</i>	subject		literature
<i>stand</i>	tact	cemetery	mathematics
	conqueror	dictionary	nowadays
<i>asked</i>	error	necessary	particular
<i>attacked</i>	manufacturer	stationary	popular
<i>drowned</i>	terror	visionary	sophomore §



## EXPERIENCE 100

*Practicing the articulation of certain difficult words*

¶ Copy the following words on a sheet of paper, look them up in your dictionary, and mark them for pronunciation. Then practice pronouncing them until you are able to say them without hesitation.

acts	indisputably	oaths
antithesis	indissolubly	simultaneity
clothes	inexplicable	soliloquy
despicable	inhospitable	statistics
disingenuousness	irrefragability	strategy
hundredths	justificatory	synthesis
incontrovertible	lamentably	thousandths
indefatigable	months	truths §

## EXPERIENCE 101

*Practicing the articulation of certain difficult sentences*

¶ Prepare to read aloud to the class the following lines, which demand skilful articulation. Strive earnestly to make yourself understood.

1. I scream for ice-cream.
2. He is a nice man, not an ice man.
3. When thou wast young, thou girdedst thyself and walkest whither thou wouldst.
4. He gave a sweet tart to his sweetheart.
5. She says such shabbily sewed seams show seriously.
6. The seesaw soon ceaseth seesawing.
- 7.

There was a young fellow named Tate  
 Who dined with his girl at 8.8,  
 But I'd hate to relate  
 What that person named Tate  
 And his tête-à-tête ate at 8.8.

8.

A certain young fellow named Beebe  
 Wished to wed with a lady named Phoebe.  
 "But," said he, "I must see  
 What the clerical fee  
 Be before Phoebe be Phoebe Beebe."

9.

He killed the noble Mudjokivis.  
 With the skin he made him mittens,  
 Made them with the fur side inside,  
 Made them with the skin side outside;  
 He, to get the warm side inside,  
 Put the inside skin side outside:  
 He to get the cold side outside,  
 Put the warm side fur side inside.  
 That's why he put the fur side inside,  
 Why he put the skin side outside,  
 Why he turned them inside outside.

10.

He who knows, and knows that he knows—  
 He is wise—follow him.  
 He who knows, and knows not he knows—  
 He is asleep—awake him.  
 He who knows not, and knows not he knows not—  
 He is a fool—shun him.  
 He who knows not, and knows he knows not—  
 He is a child—teach him.

—Arabian Proverb

11.

Amidst the mists and coldest frosts,  
 With stoutest wrists and loudest boasts,  
 He thrusts his fists against the posts,  
 And still insists he sees the ghosts.

—Anonymous

12. A farmer once had a hired hand named Esau Buck. One day the farmer called Esau to him and said, "Esau, I'm going to town. While I'm gone I want you to saw up that wood out there and keep the old ram out of the garden." After the farmer had left, Esau Buck set out to saw the wood, but when Esau saw the saw, he saw that he couldn't saw with that saw, so he didn't saw the wood. When the farmer returned he said, "Esau, did you saw the wood?" Esau said, "I saw the wood, but when I saw the saw I saw I couldn't saw it with that saw, so I didn't saw it." Then the farmer went out to look at the saw, and when he saw the saw he saw that Esau couldn't saw it with

that saw. When Esau saw that the old man saw that he couldn't saw it with that saw, he used the wood to make a seesaw. That afternoon the farmer went to town to get a bucksaw for Esau Buck, and on returning he hung the new bucksaw for Esau Buck on the sawbuck near the seesaw. About this time Esau Buck saw the old ram in the garden eating cabbages. While driving the ram from the garden to the barnyard, Esau Buck saw the new bucksaw on the sawbuck near the seesaw and stopped to examine it. When the old buck saw Esau Buck examining the new bucksaw on the sawbuck near the seesaw, he made a dive for Esau, missed Esau, struck the seesaw, knocked the seesaw on Esau, who fell on the bucksaw on the sawbuck near the seesaw.

—Anonymous §

#### EXPERIENCE 102

*Reviewing briefly certain significant matters treated  
in Chapter VII*

¶ Carefully review the materials of this chapter. Having done so, make use of all that you have learned in such a way as to convey the varying meanings indicated for the following sentences and longer passages.

A. Speak the following sentence so that it means the pupil is being called a dunce. Then speak it so that the teacher is being called the name.

The teacher said the pupil is a dunce.

B. Read the following sentence without pause. Then read it pausing after "Buffalo" and again after "Bill."

Buffalo Bill is not the capital of the state of New York.

C. First punctuate and capitalize the following lines from Shakespeare's *Julius Caesar* so as most effectively to convey the obviously intended meaning. Then speak them with proper time, pitch, and force.

Hence home, you idle creatures get you home  
Is this a holiday, what know you not  
Being mechanical you ought not walk  
Upon a laboring day without the sign  
Of your profession speak, what trade art thou?

D. First read the following speech from Shakespeare's *Hamlet* rapidly and without pauses except for breath. Then read it again slowly, pausing briefly this time at each single vertical line and for a longer time at each double vertical line.

To be, | or not to be: | that is the question: ||  
 Whether 'tis nobler in the mind | to suffer  
 The slings and arrows of outrageous fortune, |  
 Or to take arms against a sea of troubles, |  
 And by opposing | end them? || To die: || to sleep; ||  
 No more; | and by a sleep to say we end  
 The heart-ache | and the thousand natural shocks  
 That flesh is heir to, | 'tis a consummation  
 Devoutly to be wish'd. §

In the course of this chapter we have examined in some detail those vocal qualities which are basic to effective oral communication. Moreover, we have attempted to improve those qualities to the end that we may speak with greater accuracy, forcefulness, and attractiveness.

We must bear in mind, however, that if we fail to make our study of voice practical in our everyday lives, we shall soon lose all of the ground which we have gained. No speech class is worth the time and energy put into it by its members unless those members apply what they have learned to all the speech activities of their daily lives. If we would make permanent the knowledges and skills which we have been acquiring, we must employ them in recitations in other classes, in conversations with our friends, in the talks which we shall be called upon from time to time to make.

Not the least significant of the skills which we have developed is the ability to hear accurately. This improved skill in hearing, coupled with our extended knowledge of what constitutes effective oral communication, should make our solution of the following Experience more expert than it was when we first attempted it.

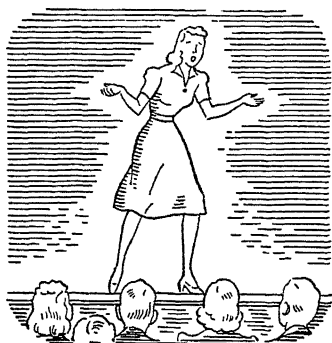
#### EXPERIENCE 103

##### *Recognizing the qualities of effective vocal expression*

¶ As in Experience 79, your teacher will arrange once more to have the class listen to several radio speakers. You should keep a

detailed record of your reactions to each speaker's vocal effectiveness, and before the next meeting of the class you should state in essay form your reasons for ranking the several speakers as you do.

Your analysis will doubtless prove to be more skilful than the one you made in connection with Experience 79. §



## CHAPTER VIII

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### *We Let Our Actions Speak*

OUR study up to this point has been directed almost exclusively toward the improvement of our powers of conveying thought by means of spoken words and other sounds. Very little has been said about visual communication. The reason for this emphasis upon speech, as contrasted with visual communication, is that words constitute man's chief means of transporting his thoughts to someone else.

#### EXPERIENCE 104

*Establishing the significance of action as a form of communication*

¶ Prepare to carry out the following acts. Each of these acts can convey definite meaning, especially when the entire body participates coöperatively. Strive to carry out each of the acts in such a manner that your audience will grasp the meaning you wish to convey. Perhaps you will need to make other bodily movements to supplement the one you may be emphasizing.

1. Shrug your shoulders.
2. Shake your fist.
3. Raise your eyebrows and scratch your head.

4. Raise your eyebrows and point at your temple.
5. Raise your eyebrows and bite your lip.
6. Draw your index finger straight across your throat.
7. Hold your index finger vertically across your pursed lips.
8. Shake your index finger at an imaginary child.
9. Stand, as though on a highway, and point your thumb down the "road."
10. Turn your thumb downward, with fist clenched.
11. Salute the flag.
12. Hold your arm out at full length in front of you, palm outward.
13. Frown, and point toward a chair.
14. Hold your hand up above your shoulder, palm to the front.
15. Shake hands with yourself.
16. Clap your hands.
17. Pat yourself on the back.
18. Fold your hands in front of you.
19. Shake your head vigorously.
20. Shake your head slowly and frown.
21. Nod your head vigorously.
22. Nod your head slowly and frown.
23. Make a grimace.
24. Wrinkle your nose.
25. Sneer.
26. Wink.
27. Yawn.
28. Stick out your tongue.
29. Cup your hand behind your ear.
30. Hold your nose. §

The foregoing Experience shows us how meaningful gestures alone can be. It is no exaggeration to designate them as visual communication; they are a language in themselves. Three popular and meaningful epigrams emphasize the significance of bodily expression:

Seeing is believing  
Actions speak louder than words  
One picture is worth ten thousand words

In spite of the usefulness of visual communication, however, none

of us would care to be restricted to it alone. Because of its limitations it is most advantageous when used merely as an adjunct to audible communication.

In an earlier chapter we talked about the desirability of varied vocal intonation. Doubtless we already know that the speaker whose vocal pitch lacks variety is said to speak in a monotone. In this section of our studies, in which we shall be dealing with bodily expression, we might at the outset coin a word to apply to the person whose bodily expression lacks variety. We might call this unvaried position a *monoposition*.

Either *monotone* or *monoposition* is blighting in its effect upon an audience. Variety is the spice of life in public speaking as it is in almost all other activities. Just as the ear is attracted by variation in pitch, the eye is attracted by variation in position. The rabbit, instinctively aware of this fact, "freezes" when he sees a hunter approaching. He knows that if he moves he will more than likely attract the attention of the hunter, while if he remains rigidly inactive he may escape notice.

It is entirely logical to apply the lesson of the rabbit and the hunter to our study of the speaker and the audience. If the speaker wishes to escape the notice of the audience, let him remain inactive on the platform; if he wishes to hold the attention of the audience, let him be animated. This is a principle which we must not count lightly.

But holding the audience's attention is not the only function which bodily activity serves. As we discovered in Experience 104, it is also an extremely valuable aid to accurate transfer of thought.

### *Changed Attitudes and Practices in Public Speaking*

No longer than twenty-five or thirty years ago public speaking was governed by rigid rules. It was like a game. If the player stepped outside the base path, he was "out," even though he might successfully reach the next base that way and ultimately score a run. These statements apply especially to the physical conduct of the speaker. Old public-speaking textbooks are in reality manuals whose rules for delivery were not to be violated under any circumstances. The speech student was a mere puppet whose task was to raise an arm at exactly the "correct" angle at exactly the prescribed split second, to stand



with his feet in precisely the position diagrammed by the author. Gestures were named and sometimes even numbered, and the student was required to plot his posture, movement, and gesture in detail before he took the platform and then to adhere rigidly to those plans while delivering his speech.

Thus it was that most of the successful public speakers of the past could be fitted physically into the same mold, that their pictures and statues look much alike. They had learned the rules of the game, and they were accounted successful largely because they obeyed those rules.

In so far as their bodily expression was concerned, these Beechers and Phillipses and Websters were on exhibition. They were judged to a considerable extent not by what they said but by their adherence to the standards of delivery which were called correct. By those persons who knew what "good" public speaking was, Abraham Lincoln was regarded as a failure. After the Gettysburg Address he was looked upon by these experts as a kind of freak—a man who had succeeded in spite of his ignorance of the rules of the game of public speaking.

How times have changed!

The most famous public speakers of the last twenty-five years—among them Theodore Roosevelt, Adolph Hitler, Will Rogers, Woodrow Wilson, Charles Evans Hughes, Franklin Delano Roosevelt, Fiorello La Guardia, David Lloyd George, Norman Thomas—these men would not have been judged to be effective speakers according to the standards of the nineteenth century. Though every one of them obviously has had a message to deliver, all would have had difficulty in holding an audience because of their individual style. One certainly could not fit Charles Evans Hughes and Fiorello La Guardia into the same mold! Yet each is today given a hearing by millions of thinking Americans.

Analysis of the public speaking of the nineteenth and twentieth centuries is flattering to the intelligence of the people of today. Whereas our forefathers of the last century placed delivery, *as delivery*, on an equal plane of significance with the content of the speech, we of the present day relegate delivery to a status which seems much more logical. We regard thought, or content, as in reality *being the speech*. All else—diction, pronunciation, posture, movement, gesture—all else is nothing more than the means to an end, the end being the accurate transfer of thought from speaker to listener.

Any delivery, then, is "correct" in this day and age which successfully aids communication. Public speaking has only one hard and fast rule today: *It must communicate.*

That, one may remark, is a very indefinite rule, but that is what it is intended to be. In modern public speaking we make up our own rules. We do not attempt to fit a pattern. A delivery which will successfully communicate for one speaker may not communicate at all for another. Will Rogers certainly communicated; yet we would be absurd to advise Benito Mussolini to adopt the Will Rogers style.

The whole problem comes down to this: Individuality counted for much less in the nineteenth century than it does in the twentieth. The present-day public speaker tends to succeed to the degree that he develops his own personality; he often fails if he merely apes the style of another speaker.

That fact should make public speaking easy, shouldn't it? Perhaps it would seem to, but such, unfortunately, is not the case. The strong person will revel in the freedom of developing his own individual style, but the weak person wants to be told how to take each new step. Until the latter "grows up" and learns to stand on his own feet, he will never develop as a public speaker—or as anything else, for that matter.

Before going further we should stress the fact that the non-existence of general hard and fast rules of public speaking does not mean that the individual speaker may do on the platform whatever he chooses to do. All of his public-speaking activity should be governed by the practical result. He should constantly ask himself the question, Am I making the desired contact with my audience by doing what I'm doing?

Our principal purpose during the remainder of this chapter will be to discover what bodily expression is good and what is bad for us as individuals.

#### EXPERIENCE 105

*Discovering the rightful place of action, appearance,  
and voice in public speaking*

¶ Two speakers appear on the same program. As the audience is leaving, you are standing at the door listening to the comments of the people as they pass you. About Speaker Number One the comments are something like the following:

"Wasn't his voice just grand?"

"He's the best dressed man I've ever seen."

"His gestures were perfect. I watched them throughout his speech."

About Speaker Number Two the comments you hear are like these:

"That's a new angle on the international situation."

"I don't agree with him at all, but he does have a point there."

"I'm going to read up on international law. Maybe he's right."

Of the two speakers, which one succeeded better in the goal of communication? Give careful reasons for your answers to this question. §

Discussion of the foregoing Experience probably led to the conclusion that the aim of every public speaker is a total, unified effect. The discussion may also have convinced certain skeptical members of the class of the significance of bodily movement. So meaningful in public speaking is the activity of the body that an otherwise excellent speech may easily be ruined by unwise, inappropriate movements.

In order to communicate, then, our bodily activity must cooperate with our words. As a matter of fact, the very meaning of our words may be materially altered by our posture, movement, and gestures. We who have read Owen Wister's novel, *The Virginian*, remember the warning the hero gave to one of his enemies, "When you call me that, *smile!*"

Now, although there are no absolute rules for the public-speaking student, certain suggestions may be made on the basis of experience. One of these is that the beginner should plunge into the problem without self-consciousness. The speech class is a laboratory; in it the student is expected to experiment. Since the teacher cannot offer a list of rules for the student to memorize and obey, the only procedure at the latter's disposal is the laboratory method of trial and error. Then we can enter into a program aimed at selecting and refining those activities which we find to be effective. The student who is afraid to try, to experiment, will certainly not develop as a public speaker.

Another suggestion is that stage and platform work demands a certain amount of exaggeration. The desirable amount of exaggeration will have to be learned through the experience of the individual

speaker. Slight gestures suitable for conversation will have to be enlarged; for example, the slight frown suitable for face-to-face talk will scarcely be perceived by members of a large audience and hence will have to be intensified if the desired effect is to be achieved.

Most public speakers find that graceful activity is more effective than clumsy, awkward movement. The reason is easy to discover, for grace is nothing so much as economy of effort. It is obvious that the speaker who does not waste movements will be in less danger of distracting the attention of his audience than the speaker who continually makes meaningless and clumsy movements.

We do not need the support of psychologists (though we have it) to recognize that human beings still have much the same respect for physical size that their prehistoric ancestors had. A six-footer impresses us; a five-footer does not. This is especially true among men, though women are not free from the same tendencies. Thoughtful public speakers are aware of this psychological throwback to savage days and conduct themselves accordingly. The large man or woman exploits his size by developing an impressive, dignified air of authority. The small man or woman, recognizing his handicap, makes up for his lack of physical impressiveness by dynamic activity. By the same token, the large person who hops around very much makes himself ridiculous, and the five-footer who tries to look impressive becomes merely a strutting bantam.

Our final suggestion of a general nature involves the division of all public speakers into two classes, the *exponents* and the *proponents*. A speaker, being human, is probably never completely one or the other, but he certainly always approaches one class more closely than he does the other.

An exponent is a person presenting provable truth, as far as he knows. A teacher of mathematics is an exponent. He does not try to argue us into the belief that  $2+2=4$ . He calmly and methodically proves his point, and if we are intelligent enough to follow his reasoning, we are bound to agree.

A chemist is also an exponent. If he were to argue emotionally that pure water is composed of  $H_3O$  instead of  $H_2O$ , we should laugh at him. The only way for him to establish his point is through cold, rational experimentation in the laboratory. No amount of argument will convince us, and he knows it. When he lectures in the classroom, he is an exponent, a mouthpiece of provable truth.

The proponent, on the other hand, can prove nothing. He may convince us that he is right, his logic may be unassailable, but when he is through talking, the most we can say is, "We agree." We cannot say, "He has proved his point," for many rational people will contend that he hasn't. They will argue on the opposite side of the question. The lawyer, the clergyman, the politician—these are usually largely proponents. They believe that they are right and will attempt to convince us that they are right, but they cannot prove that they are in the sense that the mathematician can prove that  $2+2=4$ .

Now, obviously the proponent, being dependent upon his powers of persuasion, will employ much more vocal and physical activity than the exponent will. We should bear this fact in mind as we deliver our speeches, for in most cases we shall be more nearly the proponent than the exponent.

Our discussion for the remainder of this chapter will be carried on under the three headings, *Posture*, *Movement*, and *Gesture*. Originally the term *gesture* included posture and movement, but the modern meaning is more limited. By *posture* we shall mean the general position of the body, the relative uprightness, the position of the feet, the carriage. *Movement* will refer to the action of the body as a whole, such as a change of position. *Gesture* will have to do with the lesser, more specific movements of parts of the body for the purposes of expression.

### *Posture*

A speaker's position has much to do with the impression he makes upon an audience. He must not assume that his speech does not begin until he starts to speak. In reality he may be losing his audience before he rises from his chair. His very sitting posture may reveal slovenliness, nervousness, or cockiness. The audience gets the first sight of the speaker as he sits on the platform waiting to speak. If he is tastefully dressed, if his sitting posture is erect but not stiff, if his face reveals alert confidence, then the audience will await his speech calmly and with pleasant expectation.

Since it is doubtless true that the earnest speaker is bound to be under a certain amount of strain, how is he to conceal his nervousness from his audience? The answer is that public speaking, like all other life activities, involves play-acting. The baseball player may be almost numbed by fright as he faces a certain pitcher, but he must

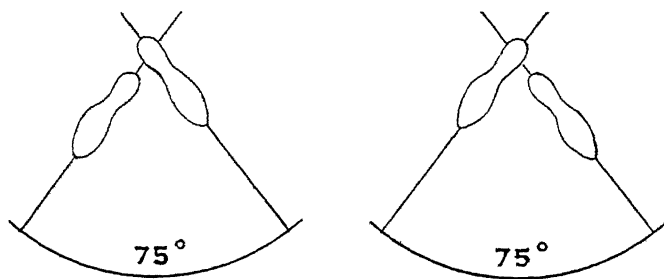
conceal that fear, or he will be conceding an advantage to the pitcher. The speaker, too, must learn to control his physical activity so that, no matter how nervous he really is, he does not reveal his anxiety to his audience. If he looks confident, he will beget confidence on the part of his audience. He must learn to play the part.

The speaker's approach to the front of the platform should normally be easy and natural. Undue haste startles an audience; undue slowness irritates it. If the speaker wishes to startle his hearers, he may well hasten from his chair to the front of the platform, and if he wishes to irritate them, he may well dawdle, but under ordinary circumstances he will wish to begin his speech without audience prejudice. Again we see that anything is "right" in public speaking which accomplishes the desired end.

Inasmuch as speaker-audience contact is a prime essential in modern public speaking, the speaker should stand as near to the front of the platform as he gracefully can. The lectern is not for the speaker to hide behind. It is for any needed books or notes and perhaps water pitcher and glass; it also serves the artistic purpose of breaking down the stiffness of the solitary speaker. The only speakers who habitually stand behind the lectern are ministers, whose reason for doing so is that they wish to give the impression of speaking over the Bible, of basing their comments on the eternal truth which they find therein.

The lawyer, on the other hand, stands as close to the jury as possible; the salesman stands face to face with his customer; the lecturer speaks from the edge of the platform, not from behind the lectern; the teacher moves about the room, establishing direct contact with his class as a whole and with the individuals in it.

One of the nineteenth-century rules of public speaking was that the speaker's feet, "normally," should always be in one of the following two positions:



Precise directions accompanied the diagrams. The heels were to be three inches apart, the forward foot was to be "directed from the heel of the back foot," the angle was to be  $75^\circ$ , and the legs were to be straight, with the weight largely upon the ball of the "rear" foot. Hands were never to be placed in pockets but when not engaged in gesturing were to hang quietly by the speaker's sides.

Photographs and statues of nineteenth-century public speakers reveal, as has been pointed out, that the rules were rigidly adhered to. Nowadays, however, speakers adopt whatever posture seems to be most effective for any given speech situation.

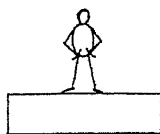
### EXPERIENCE 106

*Establishing the fact that the speaker's posture must suit the speech occasion*

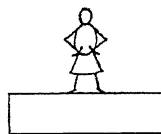
§ Decide which of the postures in the second column you as speaker might adopt for each one of the speech situations described in the first column. In short, match the letters accompanying the drawings in the second column with the numbers accompanying the situations described in the first column. If more than one of the suggested postures might appropriately be used in one of the situations, put down more than one letter. Be prepared to defend your choice in each case.

I

1. You are presenting before your English class a brief, informal oral discussion of a book you have just read. There is no platform.



II



A

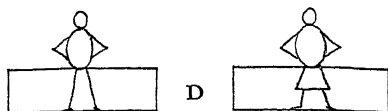
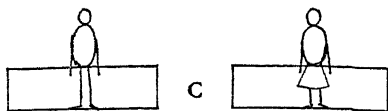
2. You are speaking formally before a women's club of three hundred members meeting in an auditorium. There is a platform.



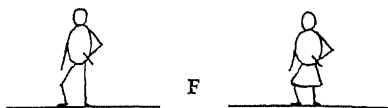
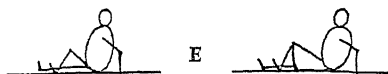
B



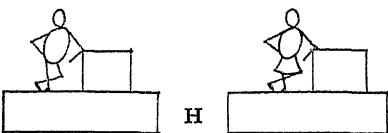
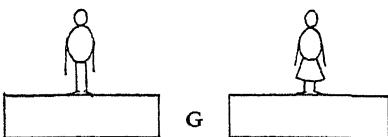
3. You are talking informally about certain life problems with a troop of Boy Scouts, Girl Scouts, or Camp Fire Girls seated around a campfire. There is, of course, no platform.



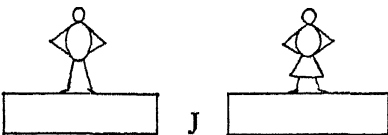
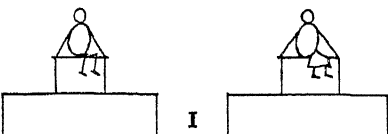
4. You are a labor organizer addressing an impromptu meeting of five hundred factory workers just outside their factory. There is a large packing box near by but no platform.



5. You are outlining summer-camp plans before a group of fifty Boy Scouts, Girl Scouts, or Camp Fire Girls in a small auditorium. There is a platform.

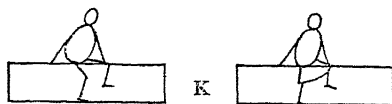


6. You are one of the speakers at a high-school commencement. A large audience is present. There is, of course, a platform.

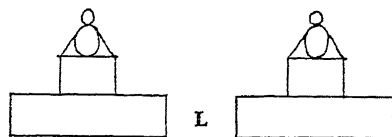




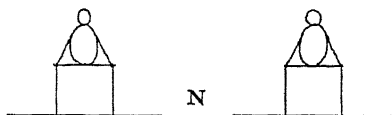
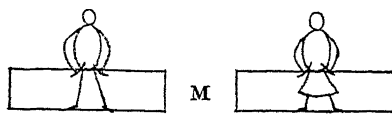
7. You are telling a story to five friends seated around a cheery fireplace in your home.



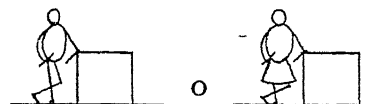
8. You are demonstrating an experiment in the chemistry classroom. There is no platform.



9. You are reading and commenting on certain portions of a new book before an audience of five hundred people. There is a platform.



10. You are speaking informally before a high-school assembly of about four hundred students. There is a platform.



### Movement

Earlier in the present discussion we learned a lesson from the rabbit to the effect that activity attracts attention. But what kind of activity? Does all activity attract attention? The answer is that it does, and in that fact lies a danger which we must guard against. Activity, good or bad, appropriate or inappropriate, attracts the eyes of the audience. For this reason it is difficult to say which is the greater evil in public speaking, no activity or the wrong kind of activity.

Distracting actions may be of two sorts, the *inappropriate* or the *superfluous*. It is perhaps needless to say that there should be a reason for each movement which a speaker makes and that, as in the case of posture, correct movement is determined by the nature of the particular speech occasion.

## EXPERIENCE 107

*Establishing the fact that the extent of the speaker's action must suit the speech occasion*

¶ Sort the following nine speech situations into three groups: the first group comprising those three situations which you think would require most action on the part of the speaker; the third group composed of the three situations which you think would require least speaker activity; and the second group made up of the three situations which you think fall somewhere between the two extremes.

1. A Memorial Day oration, ten thousand persons present
2. A political speech over the radio, with no studio audience
3. A political campaign speech before a large crowd of uneducated people
4. A political campaign speech before a small crowd of well-educated people
5. A business-men's club after-dinner speech, one hundred men present
6. A highly intellectual speech before five hundred teachers
7. A lawyer's speech before a trial jury
8. A physician's speech before a high-school class in hygiene
9. A student's speech in this class during his study and practice of posture, movement, and gesture §

The foregoing Experience indicates that there is some kind of connection between a given audience and the appropriate amount of movement, and so there is. The connection is significant enough to deserve our careful analysis.

Movements of the entire body in public speaking are somewhat comparable to paragraphing in written composition. Pauses, inflections, and, to a degree, gestures are similar to phrasing and sentence structure, but experienced public speakers have come to regard larger bodily movements as the best method of revealing the relations between larger segments of thought—paragraphs. Now, the more popular a speech is—that is, the more suited to average intelligence—the shorter the paragraphs will be, for the majority of people dislike to struggle with long paragraphs. Notice, for example, how short newspaper paragraphs are as compared with college-textbook paragraphs. In the popular speech, then, there likely will be more gestures and

intonations within paragraphs, and also more movements of the entire body because there probably will be more paragraphs. The grouping of the situations in Experience 107, then, should probably be as follows:

Group One (most activity): 3, 7, 9

Group Two (less activity): 1, 4, 5

Group Three (least activity): 2, 6, 8

### EXPERIENCE 108

#### *Developing flexibility of movement*

¶ Walk across the platform, suggesting by your movements each of the following persons engaged in the action indicated. Be sure that your whole body coöperates in creating a unified impression.

1. A person tiptoeing to bed late at night
2. A person with very sore feet walking to work
3. A blind person groping his way along a strange street
4. A boy dragging himself to school against his will
5. A person looking for a seat in a dark theater
6. A country boy walking along New York City's Broadway for the first time
7. A bow-legged cowboy walking to the corral
8. A hiker crossing a stream on stones
9. A passenger walking down the aisle of a moving train
10. A snob engaged in snubbing people whom he considers his inferiors
11. A very fat man walking to his office
12. An escaping convict
13. An absent-minded teacher reading as he walks and almost being struck by an automobile
14. A discouraged job-seeker looking for work
15. A burly policeman on his beat
16. A timid young man meeting an attractive stranger of the opposite sex on the street
17. A bully showing off before his "hangers-on"
18. A beggar asking alms
19. A preacher walking to church on Sunday morning
20. A groveling sales clerk trying hard to make a sale

## *Gesture*

Everyone gestures. The student who claims that he just cannot gesture is unwittingly uttering a falsehood, for he gestures every day of his life. As was clearly illustrated in Experience 104, he points, he nods or shakes his head, he smiles, he waves his hand, he clenches his fist. All of these movements, and many more, are, by definition, gestures, for any expressive activity of a part or parts of the body is gesture.

The most common gestures, however, are motions of the hands and arms, the head as a unit, and facial expressions. Of these, facial expressions are most valuable for two reasons. In the first place, the face is the focal point of the eyes of the entire audience; in the second place, because of its extremely complex system of muscles, the face may be much more expressive than any other part of the body. The public speaker who fails for any reason to take advantage of the expressional means afforded by his facial muscles is doing much to defeat his own ends. A so-called "poker face" is a calamitous handicap to the public speaker under most circumstances.

The head as a unit is, of course, far less expressive than the face, but it is nevertheless valuable as a means of emphasizing one's words.

### EXPERIENCE 109

#### *Recognizing the meaning of certain facial expressions*

¶ For each emotion or state of mind indicated in the first column below find the facial expression in the second column which you think is most suitable. Jot down your pairings, by number and letter, on a sheet of paper and bring them to class for discussion.

I

II

1. Determination

A.



2. Extreme joy

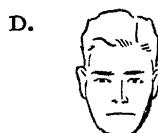
B.



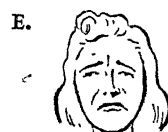
3. Deep thought



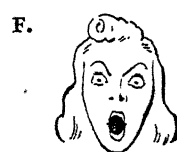
4. Anger



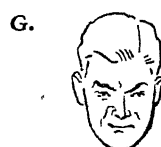
5. Contentment



6. Scorn



7. Surprise



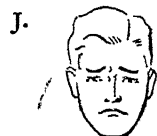
8. Pain



9. Discouragement



10. Terror



## EXPERIENCE 110

*Developing the ability to express yourself accurately by means of facial expression*

¶ Be prepared to convey accurately, by the use of facial expressions only, each one of the emotions or states of mind listed in Experience 109. In class your teacher will give you a rearranged list of these emotions or states of mind. You will attempt to convey each one so accurately that your classmates will be able to identify it without difficulty. §

Though Experience 110 will afford us practice in facial expression, we should bear in mind that in an actual speech we shall not be forced to "put on" expressions. Once we have recognized the value of facial expression and have loosened up our facial muscles, we shall find that the very sincerity of our utterances will call forth appropriate facial activity. As a matter of fact, if we find ourselves consistently speaking without facial expression, the fault may very well lie in a lack of interest in what we are saying.

Although the muscles of the face are our most revealing means of physical expression, the hands and arms run a close second. Public-speaking textbooks of the past have analyzed and catalogued all gestures in an attempt to standardize them, but the more commonly accepted attitude at present is indicated by the following rhetorical question quoted from a recent college textbook, "By what authority does any man say that gestures must move in definite patterns?"<sup>1</sup>

On the other hand, certain movements of the hands and arms do carry definite meanings and cannot be successfully used to carry other meanings. Let us investigate this point for ourselves by means of an Experience.

## EXPERIENCE 111

*Discovering the significance of certain gestures*

¶ As you speak aloud each of the following sentences, stand in front of a mirror (full-length, if possible) and gesture as suggested in the accompanying drawings. Then decide which one of the gestures is most appropriate to the thought expressed in the sentence. Prepare to tell the class why the gesture you choose is more appropriate than any of the others.

<sup>1</sup>Saret, Lew, and Foster, William Trufant, *Basic Principles of Speech* (Houghton Mifflin Company, 1936), opposite page 116.

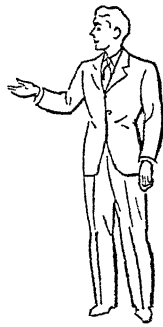
1. "Friends, I present our speaker, Dr. Robert Brown."



A



B

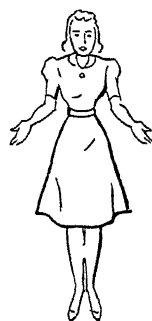


C



D

2. "I appeal to you to contribute to this humanitarian cause."



A



B



C



D

3. "I shun your hypocrisy."



A



B

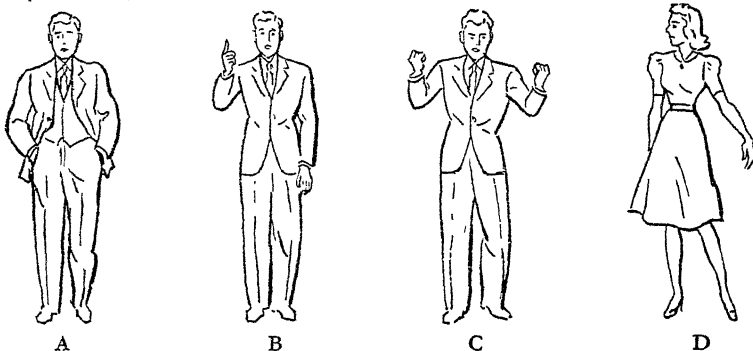


C

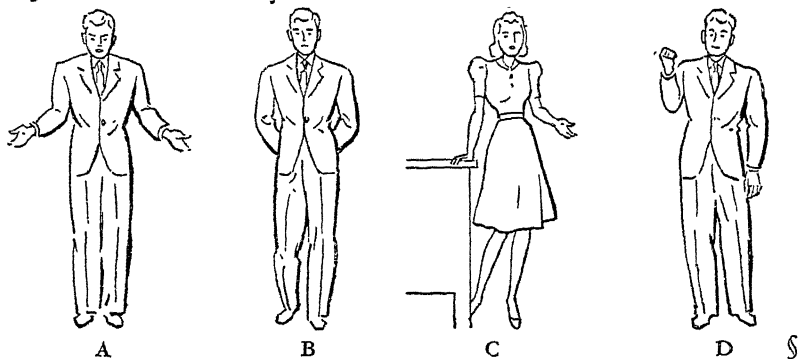


D

## 4. "Now, this is the truth of the matter."





## 5. "Down with all tyrants!"



In the foregoing Experience we discovered that common sense guides gesture-making. Although names are unimportant in themselves in our present study, for convenience in discussing gestures during the remainder of the course we shall find it desirable to know the names of some of the more common gestures. We must ever bear in mind, however, that our discussion of various gestures will deal with them in a somewhat general fashion, since individual adaptations will have to be made, subject to the practical results which we observe.

**THE HAND SUPINE:** Probably the most common gesture of all is the one most suitable for use with the first sentence in Experience




III. Its traditional name is the *hand supine*, and it is designated in the first section of the Experience by the letter C. Fundamentally, it represents the act of presenting something to someone. For example, one presents a book like this:  The gesture is simply the relaxed hand after the book has been removed, like this:  Any adaptation of this gesture is legitimate, depending of course upon the requirements of the situation. The only suggestion which is practical here is that normally the gesture should be as graceful as possible. If it is graceful, it will not hug the body closely; it will not be stiff; and it will not "beat the air."

#### EXPERIENCE 112

##### *Practicing the use of the hand supine*


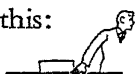
¶ Devise or find five sentences which, in a speech, might well be accompanied by the hand supine. Prepare to demonstrate them in class, employing, preferably, first one hand and then the other. §

*THE DOUBLE HAND SUPINE:* The most appropriate gesture for the second sentence in Experience III was, of course, the one lettered A. It is simply a *double hand supine*, , and is associated in our minds with appealing.

#### EXPERIENCE 113

##### *Practicing the use of the double hand supine*


¶ Devise or find five sentences which, in a speech, might well be accompanied by the double hand supine. Prepare to demonstrate them in class. §

*THE HAND PRONE:* Rejection of an object is frequently accomplished by pushing it away. This act of pushing away an undesirable object is carried over into the rejection of an idea in speech by means of the *hand prone*, which involves the same movement employed in actually pushing away an object. It is pictured in the third part of Experience III over the letter D. One may learn how to make the hand-prone gesture by rejecting an object, like this:  and then rejecting an idea in the same manner: 

## EXPERIENCE 114

*Practicing the use of the hand prone*

¶ Devise or find five sentences which, in a speech, might well be accompanied by the hand prone. Prepare to demonstrate them in class, employing, preferably, first one hand and then the other. §


*THE HAND INDEX:* Decidedly more specific and emphatic than the hand supine is the so-called *hand index*. As its name implies, it is an index-finger gesture, the rest of the hand being loosely clenched. Whereas the hand supine merely *refers* to an object, person, or idea, the hand index *points* something out specifically. It is, however, used almost exclusively in actual public speaking to point out ideas, rather than objects or persons. Since an idea is not a concrete object, the speaker cannot point directly at it; so he merely shows the finger to the audience. The sight of the index finger means something to the audience; it centers the audience's attention upon the exact point being made by the speaker. The result is closer attention, of course, and the one significant sentence accompanied by the gesture sticks with the audience. The hand index is made like this: 

It is a valuable gesture when not overused. It is the appropriate one for the fourth sentence in Experience 111 and is there pictured over the letter B.

## EXPERIENCE 115

*Practicing the use of the hand index*

¶ Devise or find five sentences which, in a speech, might well be accompanied by the hand index. Prepare to demonstrate them in class, employing, preferably, first one hand and then the other. §

*THE CLENCHED FIST:* The most powerful of all gestures is the *clenched fist*, which is used to express strong feeling. We doubtless felt silly applying the gestures lettered A, B, and C in the fifth sentence of Experience 111 to the exclamation offered there. Obviously the clenched fist pictured over D is the only suitable gesture suggested. It is probably most effective when most like the uppercut used in boxing. This gesture is meaningless when it fails to convey an impression of physical strength. For this reason it should be avoided usually by small women and by men with delicate hands. It looks like this: 

## EXPERIENCE 116

*Practicing the use of the clenched-fist gesture*

¶ Devise or find five sentences which, in a speech, might well be accompanied by the clenched-fist gesture. Prepare to demonstrate them in class, employing, preferably, first one hand and then the other. §

We cannot understand too clearly that the above descriptions of gestures are to be considered as general, rather than specific. Variations are not only permissible but desirable, depending, of course, upon the individuality of the speaker and the requirements of the situation.

Perhaps the chief characteristic of the delivery of the effective speaker is unity of action. All of the parts of his body coöperate toward the attainment of the one goal that he has in mind. By the same token, one mark of the ineffective speaker is his disjointed delivery. His clenched fist is accompanied by a placid face; his intense face is accompanied by a hands-behind-him posture; his frown and hand index are accompanied by a flat-on-his-heels stance. The problem of physical unity or "wholeness" is significant enough to deserve some further attention.

## EXPERIENCE 117

*Recognizing decided faults in posture and gesture*

¶ Analyze, in each of the following cases, the faults of posture and gesture apparent to you. Be prepared to discuss your findings with your classmates.

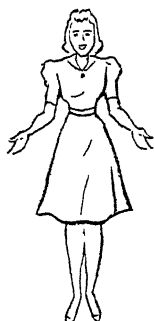
I

1. "We shall — we *must* — win!"

II



2. "I urge you to help these starving people."



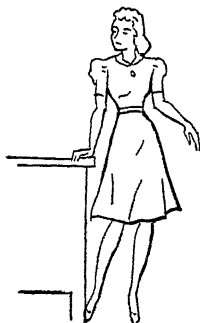
3. "He was a powerful force for good."



4. "It was a beautiful May morning."



5. "Let us abolish all slavery."

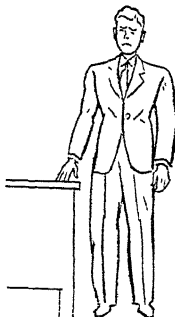


6. "The day will come, my friends, when all men will live together as brothers."

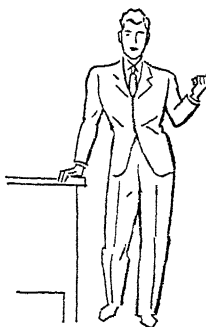
*yes*



7. "It is a very real pleasure for me to speak to you once more."



8. "We must fight the good fight!"



§

The foregoing Experience, in which there were several violations of physical unity, dealt with only fundamental postures and gestures. We must remember, however, that variations of these basic postures and gestures are frequently quite appropriate.

The most effective public speakers of our day are those who most effectively allow their own personalities to reveal themselves in every movement and gesture. It should be obvious, however, that if the speaker discovers that a movement or gesture which he thought effective actually obstructs communication, he should curtail his natural desires in that particular respect. That is, he should not carry "natural-

ness" to too great an extreme. Of course, once more the speaker will be forced to depend on his own judgment. The same bit of action may be "right" for one speaker and entirely "wrong" for another. This fact makes it necessary for each speaker to make his own rules—of course after extensive experimentation. The question every speaker must ask himself about any action is, does it work?

#### EXPERIENCE 118

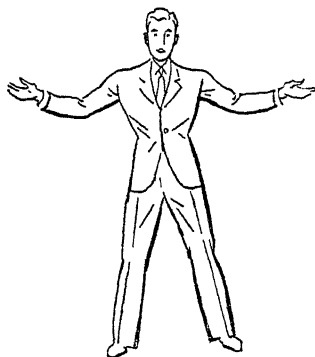
*Recognizing other faults in posture and gesture and devising improvements*

¶ On the basis of your understanding of the intended import of the words in the following sentences and of the probable impression the suggested postures and gestures would make on an audience, prepare to discuss with the class the appropriateness or inappropriateness of the suggested postures and gestures. Also be prepared to suggest improvements in case you regard as poor the postures and gestures offered here.

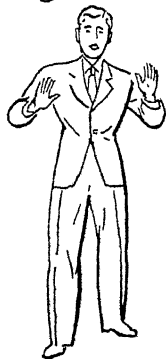
##### I

1. "Let us rise and sing Hymn Number 28."

##### II



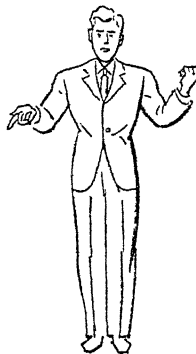
2. "I recoiled from the thought of such a deed."



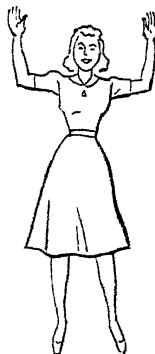
3. "I must cling to my principles or die."



4. "Let me point out that war is a great evil."



5. "The entire world is in a state of turmoil."



§

Each of us has probably begun by now to marshal a body of public-speaking principles which he regards as practical for his own individual delivery. The Experiences we have engaged in have doubtless left their marks upon us. We should be ready, then, to make up a code which will serve as a basic guide in our future public-speaking activities.

The code for public speakers that we compose, however, must be only advisory in nature; it must not be final or absolute. It is but the result of our experience and may not be valid or practical for other public speakers. Parts of it, on the other hand, are so soundly based on common sense that it is difficult to think of occasions which would justify violations.

*BODILY EXPRESSION SHOULD BE UNIFIED:* Particularly well was this principle illustrated in Experience 118, in which we were greatly amused by the occasional absence of physical unity. The fifth section of that Experience, for example, erroneously suggested the illogical assortment of acceptable posture, double-benediction hand gesture, and pleasant smile during the speaking of words of very serious import. No matter how satisfactory the posture in this case, the faulty hand gesture and facial expression would unquestionably nullify the "whole" effect. The principle of *unity*, then, appears to be one of those common-sense rules which may not be violated with impunity.

*IN GENERAL, POSTURE AND GESTURES SHOULD BE AS GRACEFUL (ECONOMICAL) AS CONSISTENT WITH THE THOUGHT BEING EXPRESSED:* Subconsciously, often consciously, indeed, an audience's attention is distracted by the awkwardness and wastefulness of a speaker's actions. Grace requires that the entire arm be used in gesturing, not just the hand. The elbow, then, should generally not be kept rigidly glued to the side of the body. Grace requires that gestures ordinarily be not abrupt or stiff. Grace of manner requires that gestures customarily be not too close together; furthermore, that they be used sparingly at the start or the very end of a speech.

*SINCE HANDS AND ARMS ARE SO SIGNIFICANT IN CONVEYING MEANINGS, THEY SHOULD BE AS INCONSPICUOUS AS POSSIBLE WHEN NOT EMPLOYED IN GESTURING:* When not gesturing, however, the hands and arms are a part of posture, and therefore their position should be consistent with that posture. If the feet are spread relatively far apart during a talk to a small group of Boy Scouts, the hands would appear out of place at the speaker's sides; they would be better in his pockets, would they not? The "whole" effect is once more the all-important objective.

*GESTURES SHOULD POSSESS STRENGTH AND CHARACTER:* A mere wave of the hand is sometimes a desirable gesture, but ordinarily to be meaningful a hand gesture must consist of three phases, which we shall call the *rise*, the *stroke*, and the *fall*. The first and third of these



steps are self-explanatory. They involve, in reality, merely the preparation for the gesture and the subsiding, or dropping, of the arm after the gesture. The second phase, the stroke, is not infrequently overlooked by otherwise effective speakers. It is the sudden impulse, or "striking," of the hand upon the syllable or word which is to receive the chief emphasis. The stroke may be a series of strokes if the speaker wishes to emphasize or clarify a series of words.

Finally, we may in effect sum up the principles of gesture and posture thus far spoken of in this fifth principle.

*THE THOUGHT OF THE SPEECH IS THE SPEECH:* All else is secondary. If a gesture or posture contributes to the communication of the speaker's thought, it is good; if not, it is bad. This is the cardinal principle of bodily expression, as it is in reality a subdivision of the general hard and fast rule, *We must communicate.*

#### EXPERIENCE 119

*Devising appropriate posture, movement, and gesture  
for specific sentences*

¶ Prepare to speak the following lines in class with appropriate posture, movement, and gesture. If need be, employ gestures other than those we have been discussing.

1. "If I am moved by local prejudices or state jealousy, may my tongue cleave to the roof of my mouth!"
2. "My countrymen, is this not a mere masquerade?"
3. "The question is, Which of the two is it safer and wiser to trust?"
4. "My opponent, who has just so successfully regained his seat, has presented to you certain fallacies."
5. "I present John Sherman, of Ohio, for your deliberate and favorable consideration."
6. "Is it our duty to think alike? Impossible!"
7. "No man is great who thinks himself so, and no man is good who does not try to secure the happiness and comfort of others."
8. "Millions for defense, but not one cent for tribute!"
9. "O, pardon me, thou bleeding piece of earth, that I am meek and gentle with these butchers!"
10. "There sits the man who would sell his country for a handful of silver!" §

## EXPERIENCE 120

*Employing appropriate action in a practical situation*

¶ Assume that the other members of the class have no idea of what one of the following objects looks like or of how it operates. Prepare to describe that one object in detail to the class, employing gestures chiefly, though you may use words as aids. If you don't know any one of the objects listed well enough to describe it graphically, choose something else, but get your teacher's approval of it before you describe it to the class.

- |                            |                                |
|----------------------------|--------------------------------|
| 1. An ice-boat             | 6. A sewing-machine            |
| 2. A piano                 | 7. A radio set                 |
| 3. A motion-picture camera | 8. A cream-separator           |
| 4. A typewriter            | 9. An automobile               |
| 5. A bicycle               | 10. A permanent-wave machine § |

## EXPERIENCE 121

*Employing appropriate action in another practical situation*

¶ Prepare a three- to five-minute speech in which your chief purpose will be to employ as many gestures as you find meaningful in conveying your thoughts to your audience. Remember that this class is a laboratory. Do not be afraid of making mistakes, for until you have experimented considerably you cannot expect to attain an acceptable standard. For your present purposes you should plan carefully in advance the gestures, movements, and postures you think would be suitable for this particular speech. You may employ one of the following topics, or you may select one from your own experience. Be sure that the finished product is a speech, however, and not just a story. It should, for present purposes, be of the proponent type and as is the case with any piece of expression—oral or written—have a beginning, a middle, and an end.

1. Our School's Greatest Need
2. Our Community's Greatest Need
3. The Place of Chemistry in the World Today
4. The Sacredness of Free Speech
5. The Greatest American
6. Why Go to College?
7. What Patriotism Means to Me

8. The Constitution—a Sacred Document
9. Should America Enter European Wars?
10. Farm-Produce Prices Should Be Stabilized §

As we proceed in our study of speech, let us bear in mind that continued attention to posture, movement, and gesture is the price we must pay for development toward effective speaking. Unless we apply in our daily speech the principles which we as individuals have devised, we shall soon discover that our work has been useless. As public speakers, as actors, as conversers around the dinner table or on the street corner, our effectiveness will be enhanced by vigilant attention to the bodily accompaniments of speech.





## CHAPTER IX

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### *We Prepare to Speak*

EVERY speaker makes a fourfold impression upon his audience. As he steps upon the platform, takes his seat, waits his turn on the program, and finally approaches the audience, he is closely observed by his prospective listeners. The style of his clothes, the color of his hair, the characteristics of his posture, the length of his stride, the position of his hands—all of these aspects of the speaker's appearance and manner are critically noted. As has already been stated in Chapter VIII, many speakers are well along the road to ill success even before they open their mouths to speak. The establishment of desirable speaker-audience contact may be hampered or even prevented entirely by such a seemingly trivial object as a man's overly gaudy necktie, or by a woman's inartistic application of rouge, or by such an apparently insignificant matter as fiddling with one's hair or clothes.

Having noted and been duly affected by the general physical appearance of the speaker, the audience becomes aware of the sound of his voice as he begins to talk. Again, the speaker may lose his audience because the latter doesn't "like" his vocal quality or pitch. At this stage the speaker is merely a voice box, as far as the audience is concerned. A sound is heard. Does the sound please the ear, or does it cause a certain amount of displeasure? Audiences are not to

be criticized for becoming antagonistic toward a speaker whose voice is unpleasant, for such a voice causes a degree of actual physical discomfort, and discomfort causes antagonism whether or not the listeners are conscious of exactly what is happening to their attitudes.

After the members of an audience have sized up the speaker through his appearance and voice, he suddenly becomes to them a user of words. Are the words understandable? Are they vivid? Are they accurate? If they possess these qualities, the audience is enabled to follow the speaker's introductory sentences, gradually being led by him to a comprehension of the thought of his speech.

Thought, then, is the fourth aspect of the fourfold impression which the speaker makes on his audience. As has been pointed out, the thought really *is* the speech. The other three phases—appearance (including action), voice, and language—are but means to the end of conveying thought from speaker to audience. Is it not significant to note, then, that this most fundamental "part" of speech, the thought, is last to impress itself upon the audience?

As a matter of fact, the order of impression of these four phases of speaking is just the reverse of their significance. Thoughts and words we must put in the same group in this connection, for it is extremely doubtful if much thinking goes on without words. Are these two, thoughts and words, indispensable to communication? Decidedly so, for without them there is nothing to communicate and no effective way of communication. They are basic. The person who has no voice, or who has an incurably unpleasant voice, can still communicate by means of writing—if he has worth-while thoughts and a satisfactory command of language. And the person whose appearance or natural clumsiness makes it unwise for him to appear before audiences still has writing and the radio at his disposal.

Every public speaker, then, either succeeds or fails in establishing contact with his audience in four ways. In the order of their importance, but in reverse order of their impression on an audience, these four phases of speech, as they have been called, are the following: (1) Thought, (2) Words, (3) Voice, and (4) Appearance.

We have thought together at some length about all of these phases of speech, and we shall continue to be concerned with them. At present, however, let us devote ourselves to a further study of the most significant part of the entire speech process—the ideas, the thought which we wish to communicate.

### *The Need for Planning*

Rarely is anything worth while accomplished by human beings without its having been carefully planned in advance. There is, of course, such a thing as instinct, but it works exclusively in the area of the commonplace. What we do "by instinct" is likewise automatically done by every other normal individual. *The progress of civilization, however, is made possible by the energetic carrying out of thoughtfully laid plans by intelligent people.* Successful activity in all but the most rudimentary physical functions is the result of previous thought.

Occasionally oil is discovered by a farmer digging for water, but far more frequently it is discovered by scientists who have studied the topographical and the geological formation of the area to be drilled. Once in a long while a putterer accidentally invents a useful gadget, but much more often a Thomas A. Edison knows exactly what he intends to strive to invent before he enters his laboratory.

The lesson we students of public speaking may learn from the foregoing remarks is that if we would be successful on the platform we must plan our speeches carefully in advance. Successful salesmen plan their sales campaigns, surgeons plan their operations, authors plan their books, and effective speakers plan their speeches.

Obviously the first question which the public speaker must answer is this: What shall I talk about? To say that we have nothing to talk about is to say that we haven't been living: It is to acknowledge that we have only been existing in a kind of vacuum. Everyone whose mind has been reasonably active can list scores of subjects on which he could, if he would, speak interestingly.

Am I a farmer boy? Then why shouldn't I speak on soil conservation, flood control, rotation of crops, a new piece of farm machinery, or the regional board of trade?

Am I a farmer girl? Well, surely then, I know something about the remunerations—and hardships—of a woman's life on the farm, about practical dairying, about farm management, and about the appetites of a threshing gang!

Am I an athlete? Which is the better game, football or basketball? Should athletes be paid for playing on the football team? Shouldn't as much money be spent on an athletic program for girls as for boys? Do we need a new coach?

If I am interested in chemistry, may I not talk about Joseph Priestley's discovery of oxygen? If I hope some day to fly, why shouldn't I speak on the future of aviation? That stamp collection of mine would be a subject of great interest to my classmates. Perhaps I hope to be a professional artist some day, or an automobile mechanic, or a stenographer, or a preacher, or a radio technician, or a lawyer. Regardless of what my interests are, I can easily find some subject connected with them with which I can hold the attention of my classmates.

Probably there is more activity in the world at the present time than ever before in history. If I read the papers or hear people talk, I surely have some ideas concerning war debts, local government, modernistic art, local option, the TVA, various international problems and disputes, unemployment, freedom of speech, our next class election, speeding on the highways, crime prevention.

Any subject is appropriate if, first, it is of interest to the speaker and, second, if it is of possible interest to the audience.

The worst subject a speaker can choose is one in which he has no or very little interest. It is possible for him to create interest on the part of almost any audience if he himself has that interest to begin with. If he hasn't, he should certainly remain silent. For this reason it is an imposition for a chairman to ask a person to speak on a subject which he, the chairman, has selected, unless the subject happens to fit the interests of the speaker. If it does not, the speaker should firmly refuse to speak.

Choosing a subject of interest to the prospective audience does not mean that the speaker should spinelessly surrender his own convictions in order to please his hearers. It has sometimes been mistakenly urged that speakers should curry audience favor by submitting to audience prejudices, by agreeing with the known views of those listening. Such a procedure is destructive of character. It would be followed only by the weak, groveling speaker who lacks self-respect. It might win for him the superficial favor of the rabble, but it would surely gain the contempt of the very persons whose respect he would most like to win.

A political club, for example, would of course be dedicated to the advancement of the interests of the political party whose members make up the club, but if we were asked to speak before such an organization, would we be obliged to laud that party and condemn



all others? If the club expected and anticipated such a result, what would be the use of our speaking? Any intelligent group wishes to hear a fair-minded speaker present an unbiased discussion; otherwise, it can certainly have no real respect for the speaker.

#### EXPERIENCE 122

##### *Adapting the speech subject to the speech situation*

¶ Devise and jot down one subject which would be suitable for each one of the following speech situations. In each case you will have to assume that you are interested in the subject you propose. Your task, then, is to find a subject that would be appealing to the prospective audience.

1. A young men's Republican or Democratic club
2. An assembly of convicts in a penitentiary
3. A Rotary Club in an undeveloped Western boom town
4. The fine-arts division of a women's club
5. A high-school assembly before a football game between teams of traditional rivalry
6. A state meeting of 4-H clubs
7. An encampment of a hundred Boy Scouts, Girl Scouts, or Camp Fire Girls
8. A mass meeting of farmers during a drouth
9. An Armistice Day church service
10. The year's first meeting of a dramatics club §

In Experience 122 we discovered that, once an individual has determined the breadth of his own interest, he must attempt to adapt himself to the interests of the audience. This is a relatively modern concept of public speaking, as witnessed by the very recent passing of the old-time "lecturer." Perhaps members of the class have at times been bored by such lecturers. If so, an analysis would reveal that almost invariably the boredom was due to the inability or failure of the speaker to diagnose properly the interests and "condition" of his audience. What is this "condition"? So significant is it that it determines interests. It includes the listeners' social and economic status, their vocations, their favorite avocations, their average age, their emotional state, their expectations, their religion, their politics, their average education.

The Chautauqua lecturer of the past who memorized his speech in the spring and then proceeded to deliver that unaltered speech every day for one hundred one consecutive days to audiences composed one day of North Dakota wheat farmers, another day of Indians on a Minnesota reservation, another day of Illinois business men, another day of Kentucky mountain people, and another day of college summer-school students in North Carolina could hardly be expected to accomplish any worth-while purpose except the fulfilling of his own contract. He had not learned the first fundamental of successful public speaking—that the speaker is bound to suit his speech to his audience.

Much as we may wish it were otherwise, the fact remains that people are interested first and foremost in themselves. They are interested next in those people they love or hate. Their third interest, much less vital than the first two, is in those they casually know or know about. And finally they are interested least of all in those they never before heard of. There are variations in this order of interests, of course, but the speaker who would be successful must not bank on the variations. He must build his speech on recognized human psychology, and if he does, he will always be concerned with the personal interests of his audience.

Again, this recognition of the interests of the audience does not mean a pandering to audience desires. Quite the contrary. The speaker may interest his audience greatly by disagreeing with them from start to finish. But he must, we repeat, tie his remarks up to their personal interests if he wishes to hold their attention.

A speaker addressing a group of business men on the subject of soil conservation cannot depend upon them to bridge the gap between their own obvious interests and the desirability of conserving soil. He must begin where their thinking leaves off and logically and clearly show how they would be affected one way or the other by a program of soil conservation.

A group of practical Midwestern farmers could with relative ease be convinced of the desirability of contributing money to the building of a needed school building in their own community, but if the speaker were trying to raise funds to build a schoolhouse in Afghanistan, he would be forced patiently and methodically to convince his American audience that directly or indirectly they had a personal stake in Afghan education.

The student of public speaking, then, must be a student of people. Let us try our hand at adapting purposes to people.

### EXPERIENCE 123

*Devising ways of interesting certain audiences in certain subjects*

¶ Following are ten speech situations. With each situation is given a subject in which, supposedly, you are interested and about which you have been asked to speak. In each of the ten cases devise, in detail, a practical way of making your appeal interesting and meaningful to the audience described.

1. A group of successful business men, none of whom was educated beyond high school, is to listen to you speak on the desirability of a college education for their children.

2. An audience of well-to-do people is to listen to your speech on the desirability of free textbooks for all students from the first grade through high school.

3. You are the advance agent for a dramatic company. You are trying to "sell" the coming play to an audience in an isolated community, the citizens of which have never before seen a play and can't quite understand why they should spend the necessary thirty-five or fifty cents just to see "play-acting."

4. You are raising funds for the operation of a softball league in a "down-at-the-heels" community. The citizens, fifty per cent of whom are unemployed, claim that they cannot afford a penny for "extras."

5. An audience of wealthy young people is to hear you speak on the need for an old-age pension law which will provide for an income of sixty dollars a month for all needy persons over sixty-five years of age.

6. You are going to try to convince an audience of farmers that the United States should not free the Philippine Islands, even though they do cost the American taxpayers millions of dollars a year to maintain.

7. Even though your school's football team has consistently failed to win games, you are convinced that the coach should not be discharged. You are to present your views to a mass meeting of students, most of whom want a new coach—one who will win championships.

8. You are agitating for an appropriation from the school board

for the setting up of a required course for all students in automobile driving. The board has opposed the plan on the grounds that such a course would cost too much money, but the members have now asked you to present your side of the issue.

9. Supposing that your present school building was built in 1875, you are now participating in a campaign to pass a tax levy for the construction of a new building, even though the old building is still large enough to serve the needs of the community.

10. You are attempting to raise funds for the legal defense of two alleged "radicals" who are unable to afford lawyers' fees themselves. You are convinced, and so is your audience, that the accused men are guilty. §

### *Establishing the Purpose of the Speech*

Verbal composition is made up of various combinations of the so-called four forms of discourse—exposition, description, narration, and argumentation. Although probably one of these forms is never used by the speaker or writer to the exclusion of all others, nevertheless one form should be set up by the speaker or writer as his chief method, or the attainment of his purpose will be confused or even defeated. If the speaker, for example, begins with the purpose of convincing his audience that a new city hall should be constructed, all stories (narration) which he employs should contribute to the fundamental argument. Though he has introduced narration, his speech is still argumentative in nature. It may be subtly so; that is, the audience may not realize that the speaker is attempting to change opinion; but the speech is nevertheless argumentative if the speaker's purpose is to influence the opinions and actions of his audience.

Sometimes, however, a speaker is not interested in influencing the thinking and conduct of his audience but only in entertaining or enlightening them. He may be telling of an unusual experience he has had. In such a case he probably will employ no argumentation but will give word pictures of objects (description) and tell of experiences (narration). A travelogue is predominantly description, with usually a generous amount of narration contributing to the desired end.

A class demonstration by a chemistry teacher usually contains a certain amount of narration but little or no argumentation. It takes the form principally of either description or exposition or a combina-

tion of the two. Exposition differs from description in that exposition is a presentation and explanation of ideas, procedures, and activities, whereas description is an explanation of the appearance and construction of objects, such as steamboats, trees, and people. The clergyman's explanation of a chapter in the Bible is exposition, whereas the traveler's word picture of an African jungle is description. As soon as this same traveler begins to explain how to hold a big-game rifle, however, he enters the field of exposition.

It should be obvious by now that virtually all of our verbal intercourse involves not only one of the four forms of discourse but various combinations of them. Unless we determine our purpose in advance, however, and decide to build our entire speech around one of the four forms of discourse, we shall probably find ourselves and our audiences hopelessly confused when we have finished speaking.

The form we choose to concentrate on in a given speech will be determined by our purpose for that particular speech. Do we wish to persuade our audience to a definite course of action? Then our central form will be argumentation, though we may use any or all of the other three forms incidentally. Do we wish to interest our audience in a rare bird just received by the zoo? If so, our central form will probably be description, with the other forms contributing to the whole effect. Do we wish to discuss the purposes of a club we belong to? Then we shall employ exposition chiefly, but we shall feel free to back up our exposition by any helpful combinations of the other three forms of discourse. And if we have just returned from a European trip, we may wish to make our talk largely narrative.

*Our purpose determines our method.* Let us investigate this point further by means of an Experience.

#### EXPERIENCE 124

##### *Determining suitable methods for specific speech situations*

¶ Decide which one of the four forms of discourse would probably be employed predominantly in each of the following speech situations. Of course, the first step in each case will be to determine the purpose of the speaker.

1. In a trial a witness is asked to tell what he saw the accused man do on the night of July 10.
2. A student is asked by his classmates to tell about his experiences as a caddy.

3. A student outlines before his classmates how he intends to organize his next essay for his history class.

4. A politician is pointing out the flaws which he finds in his opponent's platform.

5. A minister is preaching on certain evil influences in the community.

6. A speaker is telling his audience about the physical size and impressiveness of Abraham Lincoln.

7. The president of a women's club is explaining in detail the program of meetings for the ensuing year.

8. A student, just returned from a visit to the Washington Monument in Washington, D.C., is telling his classmates about descending from the top of the shaft by means of the steps.

9. The same student referred to in the preceding situation tells about the many state and lodge inscriptions on the inside walls of the shaft.

10. The president of the dramatics club is attempting to persuade his fellow students that their time will be well spent if they attend the forthcoming play. §

### *The Necessity of Research*

We discussed earlier in the present chapter the necessity of the speaker's having an interest in his subject. However, it would be a mistake to assume that a speaker's interest in his subject excuses him from careful study in preparing to speak. Research, which is nothing but investigation and study, is always necessary. One of the books of a famous American novelist was a failure, critics said, because it was written "from his head," which means that the novelist wrote superficially, without sufficient thought, investigation, and planning. We must not make that mistake in our public speaking.

Many people are guilty of speaking and writing "from their heads" day in and day out. They never think of consulting the writings of an authority. From one year to the next these complacent persons never consult even the most common reference book, the dictionary. Some of them actually have never been inside a public library. They don't know from experience what an encyclopedia is.

One way of keeping our minds active and alert is by careful consideration of all the known facts and of the opinions of other people before we permit ourselves to express a conclusion publicly. An

audience has a right to expect a speaker who is taking up its time to have made as thorough an investigation as possible before he presumes to speak. It is well for any public speaker to realize that if he is speaking for half an hour before a hundred persons, he is consuming fifty hours of other people's time. Think of the amount of time wasted by poorly prepared speakers in the course of any year!

### *Taking Notes during Research*

Inexperienced students frequently make the mistake of attempting to remember the significant content of their reading. Experienced students, on the other hand, take notes, for they know that under ordinary circumstances their memories are apt to be unreliable. Let us test our memories by means of an Experience.

#### EXPERIENCE 125

##### *Testing the reliability of your memory*

¶ Open an encyclopedia at random. Carefully read—only once—the material on one of the pages to which you have turned. Then record from memory all the significant matter which you read. Judge the completeness and accuracy of your memory by comparing what you have written with what you read. §

The question now arises as to the most desirable method of taking these notes. Any system is good, of course, which efficiently accomplishes the desired result, but the method almost universally used by speakers is the one involving the use of filing cards. It is as efficient as any other in all respects and has the particular advantage of being suitable for unobtrusive use on the platform.

Most convenient for use by the public speaker are 3"x5" white cards. They should be lined unless the speaker expects to type his notes on them. Any system of "shorthand" or abbreviations may be used if the speaker is sure he will recognize his own symbols and if he is consistent in their use. Only one "item" should be placed on any one card; for example, only one quotation or only one list of related numerals. It is also necessary that the exact source of the material be noted on each card. Although the recording of the source means additional work, it will frequently be found indispensable in an actual speech situation, as well as in organizing the speech in advance.

We shall make no mistake if we adhere to the following plan:

*American Pronunciation*

Baugh, Albert C., *History  
of the English Language*, p. 450  
(D. Appleton-Century Co., 1935)

The most plausible attempt to account for the different dialects of this country is that which seeks the explanation in a study of the districts in England from which the earliest settlers came. If this explanation is valid, we must believe that the English spoken by the first colonists—mainly those who came during the seventeenth century—determined the speech of the communities in which they settled, and that later accretions to the population of districts already occupied were made sufficiently gradually to be assimilated to the speech that had become established there.

It will be noticed that in the upper left-hand corner there appears a card title which serves as a clue to the contents of the card. This title will save the speaker much time in organizing his speech and may save him embarrassment on the actual platform if he is using his cards there. If his cards become disorganized as he is speaking, the titles will enable him quickly to rearrange them.

In the upper right-hand corner of the card appears the source, and the rest of the card is devoted to the actual quotation, or, as the case might be, to the figures or facts which the student wishes to record. The inclusion of a series of dots within a quotation indicates that part of the quotation has been omitted at that point. One may omit at will provided that by omitting he does not change or destroy the intended meaning of the person being quoted.

*Sources of Information*

Let us consider certain of the more easily accessible sources of information usable by us as we prepare our speeches.

1. *Dictionaries* are our handiest reference books. In them we find not only pronunciations, definitions, derivations, and parts of speech but also certain useful miscellaneous information, such as geographical, historical, biographical, and population data. Common abbreviations, foreign words and phrases, and rules for punctuation and capitalization are also included.



## EXPERIENCE 126

*Investigating the dictionary as a source of information for the speaker*

¶ From the following list select any ten items which look interesting to you. Using an unabridged dictionary only, find as much information as possible about the ten items you select, make out suitable cards, and be prepared to present your information orally to the class. Perhaps your teacher will wish to prevent duplication by distributing the listed subjects among the members of the class.

- |                          |  |
|--------------------------|--|
| 1. ohm                   | 16. gendarme                               |
| 2. mal de mer            | 17. Earl of Leicester                      |
| 3. Buenos Aires          | 18. zither                                 |
| 4. homicide              | 19. abracadabra                            |
| 5. Helena, Montana       | 20. <i>de gustibus non est disputandum</i> |
| 6. Raptores              | 21. Q.E.D.                                 |
| 7. Ph.D.                 | 22. yeoman                                 |
| 8. Baptist               | 23. Cleveland, Ohio                        |
| 9. balloon               | 24. homonym                                |
| 10. X                    | 25. calumet                                |
| 11. Alaska               | 26. helmet                                 |
| 12. Carpathian Mountains | 27. Sir Joshua Reynolds                    |
| 13. philately            | 28. gladiolus                              |
| 14. doxology             | 29. H.M.S.                                 |
| 15. Helsingfors          | 30. Xenophon §                             |

2. *Encyclopedias* are composed of discussions of varying length on a wide range of subjects arranged alphabetically. Every public or school library has at least one encyclopedia, usually in a set of a dozen or more volumes.

## EXPERIENCE 127

*Investigating the encyclopedia as a source of information for the speaker*

¶ Prepare to report briefly to the class on one of the subjects listed on page 232, which you will find discussed in almost any encyclopedia. You will use that card system which you have chosen as being best for your needs. Perhaps your teacher will assign one of the subjects to you, thereby forestalling duplication.

- |                 |                   |                    |
|-----------------|-------------------|--------------------|
| 1. Mammoth Cave | 8. Dentistry      | 15. Ethiopia       |
| 2. Printing     | 9. James Watt     | 16. William Cowper |
| 3. Malaria      | 10. Pianoforte    | 17. Cricket        |
| 4. Omar Khayyam | 11. Veto          | 18. Cancer         |
| 5. Mozart       | 12. Salutations   | 19. Socrates       |
| 6. Alhambra     | 13. Marcus Brutus | 20. Watches        |
| 7. A            | 14. Cologne       | 21. War of 1812 §  |

3. Various *yearbooks*, such as *Who's Who in America*, *The World Almanac*, and *The Statesman's Yearbook*, are invaluable sources of contemporary information. *Who's Who in America*, along with various other books of a similar nature, furnishes factual biographies of many present-day Americans. *The World Almanac* and *The Statesman's Yearbook* are large volumes, published annually, which contain almost all conceivable statistical data for the year.

Using these volumes, if they are available, let us solve the following Experience. Doing so will help us gain familiarity with the source books in question.

### EXPERIENCE 128

*Investigating the content of various other source books*

¶ Using your card system, prepare to report briefly to the class on one subject from each of the following two lists:

#### I

1. The total number of church members of all denominations in New York City in 1936
2. The winners of the annual awards of the Academy of Moving Picture Arts and Sciences, 1927-1928
3. The total number of hits allowed by Carl Hubbell of the New York Giants in the World's Series of 1937
4. The total number of popular votes cast in Kansas for Franklin D. Roosevelt in the presidential election of 1936

#### II

1. Robert Maynard Hutchins
2. Robert Carl Zuppke
3. Philip LaFollette
4. Florence Allen
5. Boyd H. Bode
6. Wendell Lewis Willkie
7. Frances Perkins
8. Katharine Cornell

5. Any interesting information in the 1938 volume of *The World Almanac* about the Mason and Dixon line
9. Lewis E. Lawes
10. Frank Lloyd Wright §

4. *Magazine files* are found in most libraries. They are composed of magazines of former years bound into "books," or volumes. For example, all of the twelve monthly numbers of *The Atlantic Monthly* for the year 1925 are bound together in the magazine files and given a volume number.

The great number and variety of magazines would make it literally impossible to locate all, or perhaps any, of the articles on a given subject were it not for the so-called *Readers' Guide to Periodical Literature* (formerly *Poole's Index*), which is a periodically published volume classifying all magazine articles by subject and title. The more ingenious one is in using the *Readers' Guide* the greater success one will have in ferreting out all useful articles. For example, if we are trying to find as many contemporary articles as possible pertaining to the general subject of modern aviation, we might look up the following headings in the *Readers' Guide*: aviation, Lindbergh, Wright, air, Hughes, Hawkes, flying, airplanes, aeroplanes, aeronautics, Byrd. Perhaps other possible headings will suggest themselves.

Abbreviations are freely used in the *Readers' Guide*, but these are clearly explained at the beginning of each volume. The order in which the references are given is as follows:

1. Title of article
2. Author's name
3. Abbreviated name of magazine
4. Number of volume
5. Inclusive page numbers
6. Month and year of publication

The last item is usually not needed in locating the article (unless the magazine is not bound), but it is useful to the student because it indicates to him the relative recency of the article before he consumes valuable time looking it up. That is, in his study of modern aviation he may not be interested in an article if it was published in December, 1910, but would wish to read it if it bore the date, April, 1933.

## EXPERIENCE 129

*Learning how to use the Readers' Guide to  
Periodical Literature*

§ Look up in the *Readers' Guide* one of the following subjects, remembering that various related headings may be found useful. Jot down and bring to class several (ten, if possible) references listed in the *Guide*. Look up one of the references in the proper volume of the proper magazine file and read the article which you find, taking notes on it as you read. Prepare to review the article orally before the class.

1. Bicycling in Europe
2. Mexico's foreign relations
3. The Davis Cup
4. Immigration of Japanese into the United States
5. The salmon industry
6. The feeding of dogs
7. Streamlined trains
8. American cooking
9. Robert Louis Stevenson's Samoan "empire"
10. The 1929 economic crash
11. The physical effects of football on the player
12. Education in Nazi Germany
13. The Nobel Prize for literature
14. G-men
15. Soil conservation in the "dust bowl"
16. College dormitories
17. Criticism of the movie *Gone with the Wind*
18. The drug traffic in America
19. Horses versus tractors on the farm
20. The Supreme Court and child labor §

5. *Newspaper files* are sometimes of value to the student, but we must bear in mind that newspapers are frequently the mouthpieces of individuals or groups who use their publications to further their own interests. Rarely, for example, is one political party treated without bias in a newspaper controlled by members of another party. One should not expect a large steel corporation to be referred to without prejudice in a frankly communistic newspaper; and certainly not a

few "capitalistic" newspapers use their influence, even in news articles, to create distrust of "radicals" of all kinds. A "dry" newspaper is dry usually even in its reporting of news, and a "wet" newspaper is similarly wet.

Nevertheless there are occasions when we need to refer to daily accounts of the happenings of the world; then we need to make use of newspaper files. If, however, we do not know the exact or approximate date of the event in which we are interested, we have one chief recourse, the *New York Times Index*. Once we have found in this index the date of the event which we are looking up, we may refer to any available newspaper of that same date and probably find what we are after.

### EXPERIENCE 130

#### *Learning how to locate information in newspapers*

¶ If you have access to newspaper files and the *New York Times Index*, look up an event in the first column below and be prepared to tell the class about your findings. If only the newspaper files are available, look up an event in the second column and be prepared to tell the class what you find. In either case, cite your references.

#### I

1. The Sarajevo assassination
2. Walter Camp's first all-American football team
3. The death of Queen Victoria
4. Helen Wills's famous tennis default to Helen Jacobs
5. The death of Will Rogers
6. Henry Ford's "Peace Ship"
7. New Mexico becoming a state
8. The completion of the Panama Canal

#### II

1. Lindbergh's transatlantic flight during the summer of 1927
2. The beginning of the Spanish Civil War, summer, 1936 or 1937
3. The Armistice Day celebration in New York City, 1918
4. The Rose Bowl football game of 1931
5. The Ohio valley flood of January or February, 1936 or 1937
6. The World's Series of 1919
7. The presidential election results of 1916
8. Calvin Coolidge's taking of the oath of office of President of the United States sometime in

- |   |   |
|---|---|
| 9. The dedication of the Shakespeare Memorial Theatre, Stratford-on-Avon<br><br>10. The disappearance of Amelia Earhart | the spring, summer, or fall of 1923<br><br>9. The death of Rudolph Valentino, late summer, 1926<br><br>10. Jack Dempsey's defeat of Jesse Willard in Toledo, Ohio, summer. 1919 § |
|---|---|

We have stressed the fact that the thought of a speech *is* the speech, but we need to point out now that that thought must be ours and not someone else's. The student who does research for the purpose of finding and blindly adopting the ideas of other people is not only guilty of a species of plagiarism but is also surrendering his own birthright—the right and duty to think for himself. Our reading should not *constitute* our thinking but *contribute* to it. There is no plagiarism involved when, in thinking a problem through, we find that the idea or ideas of other people contribute to our own solution of the problem. Technically, plagiarism is involved only when an individual takes over bodily and as a whole the ideas or words of another and then only if he uses those ideas or words publicly as if they were his own.

The discussion in the foregoing paragraph should not be taken to mean that there should be no transfer of ideas between individuals and groups. We have a civilization because of this very transfer. If every individual thought strictly for himself and within himself, we should soon be cutting each other's throats. Plagiarism, then, is a relative term and is almost impossible to prove in court unless actual words have been copied verbatim. What our discussion really means, then, is that we owe it to ourselves and to our civilization to use the ideas of other people only when, because of our own critical thinking, these ideas have in a very real sense become our very own. Exact words of other people, however, must never be used unless we indicate clearly that we are quoting.

### *Selecting and Limiting the Subject*

Frequently inexperienced speakers bite off more than they can chew when they select a subject on which to speak. The speaker must bear in mind that his time is always limited and that some

subjects are entirely too big for any speech, however long. The subject, "Oral Composition," may well serve as an example at this point. How absurd it would be for anyone, regardless of how well prepared he might be, to attempt to speak on such a large, unlimited subject! We have been engaged in a study of oral composition for weeks now. How could the subject be adequately and intelligently discussed in five, fifteen, thirty minutes—or even in five hours! It is just too big. It must be broken up or discarded entirely. In the process of breaking it up we might come across a subdivision on which we should be able to talk with reasonable adequacy.

Let us together follow through the selecting and limiting process. We shall suppose at the outset that a local women's club, having learned of the activities of our speech class, has asked one of our number to talk to the club's members on some subject intimately connected with speech. Although the program chairman states in her invitation that we may select any speech subject that interests us, we shall not take her words too literally, for we recognize the fact that the subject we finally decide upon will have to be as closely related to the interests of the members of the club as we can make it.

With our own interests well in mind, then, we confer with the club's program chairman for the purpose of learning something about the activities of the women who will constitute our audience. During the past year, she tells us, the club has revealed intense interest in the following subjects:

- Problems of labor and capital
- Juvenile delinquency
- Improvement of local schools
- Relief of the unemployed

After our conference, we return home in a perplexed state of mind. How may we tie up our interest in better speech with any one of the interests of the club as presented by the program chairman? Speech, of course, is closely related to all the activities of man, but is it specifically enough connected with problems of capital and labor to justify our devoting a speech to that connection? Can we say anything significant about speech and juvenile delinquency?—but wait! *Speech and the improvement of local schools!* In class we have discussed at some length the need for more practical opportunities for speaking. We have frequently had occasion to comment on the fact that our

class speech activities seem too artificial, that we need more opportunities to develop as speakers through addressing groups other than our own classmates. Why not, then, investigate the possibility of a speech on the general subject of the need for a tie-up of our speech class with the community at large? We decide to think and read further about this tentative subject before making our final decision.

Our investigation takes us to the library, of course, where we find numerous books and magazine articles dealing with the general subject in which we are interested. As the cards on which we record our findings increase in number, it becomes increasingly clear to us that since we have been given only approximately a quarter hour for our talk we cannot speak on a subject as unlimited as the one which we have tentatively selected; yet that general subject now appeals to us so strongly that we do not wish to discard it. We must therefore limit the subject in order to treat it adequately in the amount of time allowed.

Our investigation has shown us that there are many diverse ways of relating our speech-class activities to the life of our community, but one possible extension of our program has impressed us more and more favorably as we have read and thought: *the use of the radio*. After looking over our notes carefully, conducting further research in the library, and thinking at length over the possibility of this subject, we decide definitely to talk on the subject, "The desirability of a regular radio program originating in our school." This, it should be noted, is our *subject*, not our *title*. The subject is the topic on which we expect to talk; the title, which we shall devise later, is but the name which we apply to the completed speech.

Our purpose, we determine, will be to show that radio broadcasting in our school would (1) be highly educational for the students and (2) constitute a definite community service.

Now that we have determined our subject and our purpose, we must decide what our method will be. Shall we develop our speech around narration? We could easily do so, but our chief purpose is not, it seems to us, to tell a story. Shall we employ description chiefly? Again we might, but description, we decide, would not be effective enough in our particular speech, though we shall probably employ it incidentally. Shall we base our speech on exposition, explanation? There will have to be a certain amount of exposition in our talk, but, after all, our chief purpose is to change opinions, to convince. Therefore our central method will have to be argumentation.



### *Organizing and Outlining the Speech*

With subject, purpose, and method determined and our collection of material completed, we now turn to the actual organization of that material into a unified, purposeful, and direct appeal to our prospective audience.

Shall we begin by stating our purpose? Occasionally such an abrupt introduction proves effective, but not infrequently it shocks an audience into either conscious or subconscious antagonism. After all, we who are about to speak have a distinct advantage over our audience, for we have been thinking about the subject of our speech, whereas the audience usually has not. In the case at hand, for example, we have been thinking and reading about the educational advantages of radio broadcasting, whereas audience member A has just finished a day's work in her millinery shop, member B has been planning her next dinner party, and member C's mind has been occupied with the preparation of a speech on the cultivation of tulips.

At this time we should mention a tactical point which is frequently overlooked by inexperienced public speakers. Because of its relaxed condition at the outset of a speech, the mind of an average member of a typical audience has been estimated to be the equivalent of the mind of an immature child. The attitude of the members of an audience is usually apparent in their relaxed faces and slumped bodies. The audience is, in effect, saying to the speaker, "Here we are. We've done our part. Now it's up to you to take all further responsibility."

At all events, if we would have our speech succeed, we must bridge as many yawning gaps as there are people in our audience. We must mold these people into one common mind as soon as possible and maintain their common interest in our subject for at least the duration of our talk. Clear and logical transitions are indispensable in verbal communication of any type, and the first transition (that is, passage from one condition or idea to another) which the speaker must make will consist of guiding the listeners from their own immediate concerns to the ideas which the speaker proposes to develop.

Any effective speech, then, proceeds somewhat slowly at the outset and gradually picks up speed as the audience begins to forget its own personal troubles and plans and hopes and becomes increasingly interested in what the speaker has to say. The speech moves logically from ideas or experiences which the audience readily comprehends to those which the speaker wishes the audience to consider with him.

As we seek to lead our auditors to the conclusions which we have already reached, we shall find several methods of especial value. For example, we may quote the words of authorities, though we must beware of overusing this device for the reason that in numberless cases there are as many authorities on one side of the question as on the other. Another method of supporting our points of view is analogy, or comparison. That is, if we are proposing the construction of a new swimming pool in our community, we may wish to point out that a certain neighboring city of comparable size has just built one. Analogy is a powerful ally, but it is valid only when all important aspects of the situations being compared are identical, or substantially so. If the other community is much wealthier than ours, or if we already have a pool and the neighboring town did not, the analogy is faulty.

Sometimes we may wish to employ statistics. Frequently of great value, statistics must always be made clear to the audience. Their significance must be carefully explained. Furthermore, we must guard against excessive use of statistics, or we shall run the grave danger of boring our auditors.

Still another method of supporting our proposition is by illustration. We may make our point clear by relating a true or imagined story, but we must always beware of "dragging the story in by the heels" just to liven up our talk. Our illustrations must always be pertinent.

Moreover, the speaker invariably finds restatement and actual repetition invaluable in developing his theme. Repetition is the act of stating again, in the same manner, that which has already been said. Restatement, on the other hand, involves the framing in new form of material which has already been presented.

Probably the most valuable (and always essential) form of support is clear and careful explanation. An audience can almost always follow the thinking of the speaker if he presents that thinking in a meaningful, concise, and direct manner. Nothing takes the place of the speaker's clear presentation of the mental process which led him to the conclusions which he has already reached.

Thus we have at our disposal six devices which have been called forms of support: (1) Quoting of authorities, (2) Analogy, or comparison, (3) Use of statistics, (4) Illustration, (5) Repetition and restatement, and (6) Explanation.

Now, we approach the organization of our speech with the knowl-

edge that every effective speech must have a beginning (or introduction), a middle (or body), and an end (or conclusion). The purpose of the introduction being to lay a solid foundation for the body and the conclusion, we determine to begin our speech by discussing briefly the significance of the school in our community. This idea is not new to our audience, of course, and we discuss it for that very reason. We are accomplishing the twofold end of beginning on our audience's level and of laying a foundation for our subsequent remarks.

As we examine the cards which we have collected, it becomes increasingly obvious that our next step—the first one in the body of our speech—must be a discussion of the necessity in our day of making education as practical as possible. Accordingly we cull out those cards which aid us in developing this point. Finding that in our original research we failed to foresee the need for this type of material, we again go to the library and make as complete a study as time permits of trends in modern education.

This additional research completed, we decide that we must move rapidly in our speech to a consideration of the significance of the radio in society today and also as one means of furthering practical education. This discussion, we conclude, must be general, that is, not applied to our own community. The final section of the body of our talk, then, will be devoted to the advantages which our own community would enjoy through the broadcasting of school programs.

And at last our conclusion will be that local organizations such as the women's club before which we are talking might well support the inauguration of a regular radio broadcast from the local school.

The speech seems to fit together. We have made a simple, informal outline according to content, but now we may wish to outline our speech more completely.

There are several types of outlines. Probably the one most commonly used by experienced speakers consists of a simple list of words or small groups of words. This is called the "key-phrase" outline. If we used such an outline for our speech, we might have the following:

1. Significance of education
2. Practical education
3. Our school's program
4. Radio in society
5. Radio and our school
6. Support needed

Although this abbreviated type of outline is useful to the speaker who is sufficiently experienced and resourceful to be able to supply the necessary words extemporaneously, for us it is not practical.

A second type of outline is merely an extension of the first. Item number 1 in the foregoing outline, for example, would be made more meaningful through the addition of subheadings, as follows:

- I. Significance of education
  - A. Necessity in modern society
    - 1. Literacy demanded in democracy
    - 2. Information prerequisite to intelligent action
    - 3. Thoughtful planning basic to progress

But even this more complete outline is insufficient for our purposes. We probably will discover that the so-called complete-sentence outline will help us most not only in the actual delivery of our speech but in the careful preparation of it as well. Several commonly accepted rules for devising the complete-sentence outline may be set down.

- 1. The entire outline is divided into three major sections, *Introduction*, *Body*, and *Conclusion*.
- 2. Each item is a complete sentence.
- 3. The relation of the several items is shown by a consistent set of symbols and consistent indentation as follows:

- I. . . . .
  - A. . . . .
    - I. . . . .
      - a. . . . .
      - b. . . . .
    - 2. . . . .
      - a. . . . .
      - b. . . . .
  - B. . . . .
- II. . . . .
  - A. . . . .
    - I. . . . .
    - B. . . . .

It is understood, then, that I and II are major items; that A and B are subheadings under I and II; that 1 and 2 are subheadings under

A and B; and that a and b are subheadings of 1 and 2. A good way to test the validity of an outline of this type (that is, an outline for an argumentative speech) is to make sure that the preposition *for* can logically be placed between each item and the next inferior one. If *for* doesn't fit, the outline is faulty at that point.

It will readily be seen that, although an outline of this type may be used as an aid on the actual speaking occasion itself, perhaps its chief advantage is that it leaves its stamp on our minds. We visualize the relationship of the various items, their significance as compared with other items in the same outline. Thus we are enabled to give prominence to those parts of our speech which merit it and to tone down other parts accordingly.

Let's see how our proposed speech on the desirability of a school radio program looks in outline form.

### *Introduction*

- I. Democracy is impossible without public education.
  - A. Multiplication of ignorance does not result in wisdom.
    - 1. A thousand fools cannot be counted on to choose a wise man as their leader.
    - 2. H. G. Wells says that the future depends on a race between education and catastrophe.
  - B. Dictatorships are apt to be the result of a caste system in education.
    - 1. If the common people are insufficiently educated, they will be forced to surrender their democratic power to the few people who belong to the educated higher class.
      - a. "Knowledge is power."

### *Body*

- II. Education in a democracy must be practical and utilitarian.
  - A. If the school is set off on a hill away from the community, both the school and the community suffer.
    - 1. School subjects tend to be chiefly theoretical and impractical.
    - 2. The community tends to lose respect for the school.
  - B. Leading educators agree that schools must meet the needs of modern living.

III. Our local school has done much to make its program utilitarian.

- A. It has cut down on requirements involving obviously non-practical subjects.
  - 1. Students are now allowed more leeway in selecting subjects which interest them individually.
- B. It has set up courses in business, secretarial science, industrial arts, home-making, etc.

IV. Our local school should, however, inaugurate a radio broadcasting program.

- A. Radio has become so necessary to our civilization that doing without it is unthinkable.
  - 1. According to reliable estimates, the radio plays an important rôle in the life of almost every individual living in the United States.
  - 2. Radios are a vital means not only of advertising and entertainment but of education and unification of our far-flung population.
- B. Other schools no larger than ours and located in communities no wealthier than ours have set up regular school radio broadcasting periods.
  - 1. One high school in Kansas, for example, has had such a program since 1937.
- C. A regular radio broadcast from our school would contribute to the practical education of the students.
  - 1. Students could gain experience and develop poise and self-assurance.
    - a. They could participate in forums.
    - b. They could give musical programs.
    - c. They could tell of their work in various departments—art, agriculture, home economics, science, etc.
- D. A regular radio broadcast from our school would contribute to the education of the community.
  - 1. Citizens would thus learn more about the meaningful activities of the school.
  - 2. Citizens who had been denied the advantages of an education would be able thus to fill in some of the gaps in their own training.

*Conclusion*

- V. Therefore I recommend that this club take steps toward the financing of a regular weekly or semi-weekly radio program originating in our school.
- A. The school's present budget prevents the expenditure of regular school funds for this purpose.
  - B. This club has revealed in the past that it is anxious to support worthy community enterprises.

*Selecting a Title*

It has already been observed that a speaker's appearance may contribute to his ill-success even before he begins to speak. Similarly, the inexpert selection of a title for his speech may lessen his chances to succeed before he even appears upon the platform.

Most of us recognize a good title when we see one, even though we have probably never tried to analyze its qualities. Let us see how well we agree in our selection of effective titles by means of two Experiences.

## EXPERIENCE 131

*Discovering certain appealing titles*

¶ Before the next meeting of your class, browse among the books in your school library and jot down ten book titles that appeal to you and ten that do not. Prepare to justify your selections before the class. §

## EXPERIENCE 132

*Comparing the appeal of various titles*

¶ From the following list select the five titles which appeal to you most strongly. (All of the titles are names of actual literary works. Those quoted are of short pieces, while those in italics are of book-length pieces.) Prepare to justify your selections before the class.

- 1. "The Masque of the Red Death"
- 2. *The Doctor in Spite of Himself*
- 3. "Acres of Diamonds"
- 4. *The Prairie*
- 5. *The School for Scandal*
- 6. *Language*

7. *Human Nature and Conduct*
8. *Quentin Durward*
9. "On a Picture of Leander"
10. *Drums along the Mohawk* §

Effective titles invariably possess three characteristics which are found in five of the titles listed in Experience 132.

*GOOD TITLES AROUSE, BUT DO NOT SATISFY, CURIOSITY:* They suggest the theme of the composition but never explicitly state it. The following titles arouse the reader's or listener's curiosity:

*What Every Woman Knows*  
*The Bishop Misbehaves*  
*Gone with the Wind*  
*The Queen's Husband*  
*Riders to the Sea*  
*R.U.R.*

On the other hand, the following titles lack vividness and therefore fail to arouse interest:

"On Chaucer"  
 "Lines Written in Early Spring"  
*A Christmas Carol*  
*Little Women*

*GOOD TITLES ARE CONSISTENT WITH THE MOOD OF THE COMPOSITION:* They aid the reader in adjusting himself to that mood by means of the power of suggestion. *Icebound*, for example, is the name of a bleak and bitter drama in which men's hearts are frozen. "Mr. Pickwick on the Ice" perhaps brings up memories of our own experiences while skating and thus skilfully prepares us for the humor of the tale. Indicative of the serious nature of one of Ibsen's plays is the title *An Enemy of the People*.

On the other hand, one author misleadingly entitles one of his books *The Little Shepherd of Kingdom Come*, in which the "little shepherd" turns out to be a stalwart mountain lad! A nature lover overlooks one of the common meanings attached to the word *brute* and describes the wild creatures he loves in an essay entitled "Brute Neighbors," a title which confuses the reader before he even begins to read.



GOOD TITLES ARE FRESH AND ORIGINAL, NOT OVERUSED OR SECOND-HAND: Examples of titles that are interesting because they are "different" are the following:

*Stars Fell on Alabama*  
*Three-Cornered Moon*  
*A Murder Has Been Arranged*  
*I'd Rather Be Right*

The following titles, on the other hand, are not compelling because they lack freshness, in the best sense of the word. They are, perhaps, too "fresh" in another sense.

*You're Telling Me*  
*Oh, Professor!*  
*Junior Sees It Through*  
*Fixing It for Father*  
*A Tale of Two Sillies*

A brief review of the titles in Experience 132 will convince us that those which most of us probably selected as most interesting possess the three characteristics just discussed. Let us re-examine those titles. Perhaps we shall wish to alter our first selections somewhat.

Although the three characteristics which we have discussed are invariably possessed by attractive titles, most effective titles are distinguished by two other characteristics as well.

GOOD TITLES ARE USUALLY BRIEF, THOUGH THERE ARE MANY EXCEPTIONS TO THE RULE: Whereas *Main Street*, *Sun-up*, "Trifles," *Round-up*, "Boots," and *Moby Dick* illustrate the brevity of the majority of effective titles, such long titles as the following indicate that an admirable title may be lengthy and effective at the same time:

*You Can't Take It with You*  
*The Doctor in Spite of Himself*  
*The Importance of Being Earnest*  
*A Connecticut Yankee in King Arthur's Court*

Brief titles are usually more desirable than lengthy ones only because they may be read and comprehended at a glance.

GOOD TITLES ARE, MORE FREQUENTLY THAN NOT, FRAMED IN CONCRETE TERMS: *The Virginian*, "The Neighbors," "The Wreck

Job," and *The Cat and the Canary* are examples. Nevertheless, many attractive titles are somewhat abstract, like the following:

*Much Ado about Nothing*  
"The Finger of God"  
*Strange Interlude*  
"Footfalls"  
*Within the Law*

### EXPERIENCE 133

*Formulating a suitable title for a specific speech*

§ Devise an effective title for the speech which we have just composed on the subject, "The desirability of a regular radio program originating in our school." Prepare to defend your title in class. §

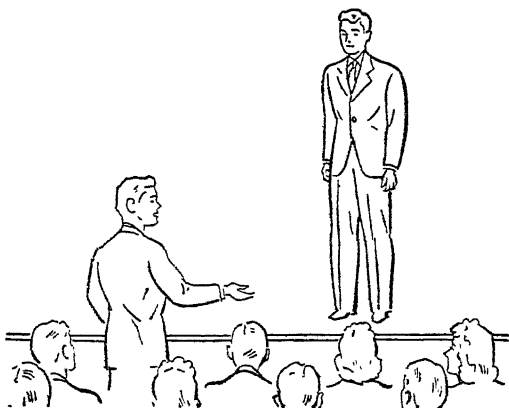
### *The Three Types of Delivery*

We have just completed a careful study of the speech process from its very beginning to the selection of an appropriate and effective title. We found that a speech subject must be selected with both speaker and audience in mind. We found that an adequate amount of research is required if the speech is to be most effective; that careful notes must be kept if we are to avoid the danger of misquoting; that when all of our information has been gathered we need to determine, finally, the specific purpose of the speech and the method of attack to be employed. We found that outlining the speech is an essential step in the process of preparation and that an attractive title must be devised. Nothing, however, has been said about the various methods of delivery, a problem which we need to investigate at this time.

The circumstance that is always required in order to set the entire speech process in motion is, of course, the opportunity to participate as speaker in a given speech situation. In the vast majority of cases this opportunity comes in the form of an invitation. True as it is that occasionally a person will rise in public and, uninvited, express his views on the subject under discussion, it is nevertheless far more customary for us to speak in public only when we have received a definite invitation to do so. The nature of this invitation varies, however, according to the circumstances under which it is offered.

**THE IMPROMPTU SPEECH:** Let us suppose, for example, that a member of our class, John Doe by name, is listening one evening to a speech on the significance of radio in education. At the conclusion of the speech, the meeting becomes a public forum. That is, anyone in the audience is free to express his ideas relative to the subject in question. An open invitation, then, has been given.

*"...the meeting becomes a public forum ... anyone in the audience is free to express his ideas relative to the subject..."*



In such a case, those persons who participate do so without having specifically prepared in advance. Let us consider our friend John Doe as a typical example. Although he has not anticipated the opportunity to speak, he has done a considerable amount of thinking and reading on the general subject of the betterment of our schools. Furthermore, he has already reached certain tentative conclusions. He therefore rises and delivers a speech perhaps somewhat similar to the one which we prepared in connection with the present chapter. His delivery is not polished, his choice of words could be more telling, and his organization occasionally lacks coherence. On the other hand, he is communicating in the best sense of the term, for the reason that he is speaking because he has recognized a need for the expression of the ideas in which he believes. His remarks possess spontaneity (that is, they proceed from impulse of natural feeling), a quality frequently lacking in prepared speeches. He stands on an equal footing with his peers, and he talks directly to them.

John Doe's speech falls into the first of the three classes of speeches, and we call it *impromptu*.

## EXPERIENCE 134

*Practicing the impromptu expression of your points of view*

¶ Your teacher will bring to class and read to you a highly controversial news article or editorial. It will be lengthy enough to allow you ample opportunity to formulate your opinions as the reading progresses. At the conclusion of the article or editorial your teacher will give you, and the other members of your class, an opportunity to express your views relative to the material which has been read. Sometime during the discussion you should rise and present your thoughts to the class in as coherent and forceful a manner as possible.

When it appears that the discussion has gone far enough (or that no more students wish to speak on the subject), the teacher will read another controversial selection on a different subject. Then again the meeting will be opened to free discussion by you and your classmates.

This process will be continued until everyone in the class has had an opportunity to express himself in at least one impromptu speech. If you fail to avail yourself of the opportunity to speak at least once, you will lose a chance to develop in one of the most meaningful activities of modern society, for most of the speech situations in which we shall participate in the future will call for the impromptu expression of our ideas. §

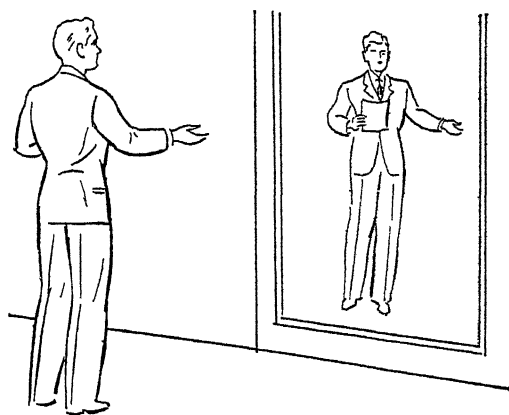
**THE MEMORIZED SPEECH:** We have just considered the kind of invitation to participate in a speech situation which requires the impromptu speech. Frequently, however, an invitation to speak will be framed in some such manner as the following:

"Mr. Doe, will you speak to our club next week on some topic concerned with the improvement of our local school?"

Now it will be seen that John has been given an opportunity to prepare in advance for a specific speech situation. His organization will be superior to that of the impromptu speech, his diction will be more meaningful, and his delivery will be more finished.

And yet, when he has gone as far as the actual outlining of his speech, he still is not ready to deliver it, for it is not so clear in his mind as it is on paper. The problem now arises as to the best method of making certain that he has his speech well in mind before he takes the platform.

In order to play safe, as John thinks, he decides to write out his speech word for word and memorize it—not a difficult process at all, and one which has for centuries past been the time-honored method of preparing for the delivery of a speech.



*"As John memorizes his speech, he stands in front of a mirror and watches his face, his posture, his total bodily movements, and his hand and arm gestures."*

As John memorizes his speech, he stands in front of a mirror and watches his face, his posture, his total bodily movements, and his hand and arm gestures. In this manner he sorts the good from the bad, the result being a relatively polished delivery. He strives to remember that when he reaches a certain place in the speech an index-finger gesture will prove effective, that at another spot he should take two short steps forward. Likewise he gauges his vocal quality, pitch, and force so as to make them most telling.

The result is that he is a comparatively finished speaker when he finally faces his audience.

Why, then, has the memorized speech passed out of vogue, as it definitely has? Among the many reasons, one of the most significant is that it is almost impossible to give the impression of spontaneity when delivering a speech which is frankly not spontaneous in any sense of the word. The memorized speech is almost sure to become, to a large degree, an exhibition of the physical aspects of public speaking—posture, movement, gesture, and voice.

Another reason is that memorization makes it impossible for the speaker to adapt the content, manner, and length of his speech to unexpected audience moods, desires, and interests. Once the speech has been memorized, why, there it is—unless John "forgets," in which case he will be forced either to sit down in disgrace or suffer the

embarrassment of pulling his manuscript from his pocket (if he has remembered to put it there!) and fumbling through it until he locates the word he forgot.

A few speakers, however, find the memorized speech most practicable for them. Let us try ourselves out with a speech of this type.

#### EXPERIENCE 135

##### *Delivering a memorized speech*

¶ Select one of the ideas brought out in the impromptu speeches of Experience 134 and prepare a two- to three-minute speech with that idea as your subject. Memorize the speech word for word and prepare it carefully for delivery. §

*THE EXTEMPORE SPEECH:* We shall now assume that, although the invitation to Mr. Doe permits a week's preparation, he nevertheless decides not to memorize his speech. Perhaps an embarrassing lapse of memory during a previous memorized speech has soured him on that method of delivery; perhaps during the delivery of an earlier memorized speech he found himself merely repeating words, without regard to establishing contact with his audience; or perhaps he has discovered that very rarely indeed do present-day speech situations call for the very formal memorized speech. Whatever the reason, John Doe has decided to study his speech so carefully that he knows his ideas and their order and then to depend upon the needs of the situation and his own resourcefulness for the words themselves. Just in case of emergency, however, he decides to prepare certain platform notes. He will have to decide, then, what type of notes he will use, which is purely a matter of personal preference. He may consider three different types of notes before he makes his decision.

1. Some successful public speakers follow the practice of using the complete manuscript as a species of notes. The danger in this method is that the speaker may become a mere reader, and for this reason the method is not recommended.

2. The outline which the speaker makes as he is constructing his speech may serve as his platform notes. Perhaps the most common type of platform notes consists of the "key-phrase" outline. These notes merely suggest to the speaker the next idea and thus aid in keeping him "on the right track."

3. The speaker, after he has worked his speech into shape, may use for platform notes a series of topic sentences. That is, he may

write on his cards the first sentence of each paragraph, or the first sentence of each new division of his speech, or a sentence which gives the gist of each new thought.

Each speaker must decide for himself which type of notes will be most useful to him. Practice in using the type he selects will result in skill in its use and consequently in more effective speaking.

When his notes are finally prepared, then, John Doe begins diligent practice in front of his mirror. Unlike his purpose when he was memorizing his speech, however, his aim now is to develop fluidity of vocabulary and easy informality of manner. No fear of forgetting his "lines" will distract him, and he will be free to study the reactions of his audience and to adapt himself to those reactions.

John Doe has now prepared an *extempore* speech, and he will be speaking *extemporaneously*.

#### EXPERIENCE 136

##### *Delivering an extempore speech*

§ Select another one of the ideas brought out in Experience 134, compose a two- to three-minute speech with that idea as your subject, and prepare to deliver it extemporaneously to the class. You may or may not use platform notes, just as you think best in your particular case. §

Although for the purpose of making the distinctions clear the three types of delivery have been discussed separately, it is true that most present-day speeches are combinations of the three. Certain portions of almost any speech will have to be impromptu; other portions the careful speaker will wish to memorize in order to make sure that he conveys precisely the meaning he intends to convey; and still other portions—by all means the greatest part of the speech—will be spoken extemporaneously.

Following is an outline of method which many speakers find effective.

1. *Impromptu* acknowledgment of the chairman's introduction
2. *Memorized* opening sentences of the introductory portion of speech
3. *Extempore* body of speech, with particularly significant sections *memorized*
4. *Memorized* closing sentences of conclusion

The entire speech, however, whether memorized, impromptu, or extempore, should approach the conversational in manner. If the situation is formal, that is, if it involves a very large audience or an occasion of dignity, the speaker should plan to speak conversationally *to* the audience. If the audience is small or informal, the speaker should think of his speech as a conversation *with* the audience. Never should the speaker become an exhibitionist speaking *for* the audience, or a haranguer, an old-time lecturer, speaking *at* the audience.

#### EXPERIENCE 137

*Employing the process you have studied in the preparation and delivery of a speech*

¶ Following the procedure discussed in this chapter and outlined below, carry the public-speaking process straight through from beginning to end.

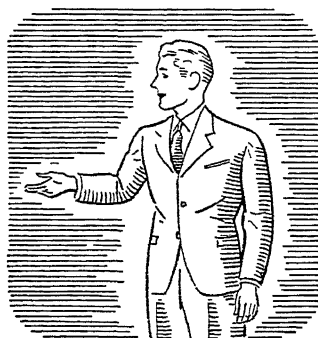
##### 1. Decide on a specific speech situation.

You may decide on one of the following speech situations, or you may devise one more to your liking.

- a. A club whose members are planning a trip to Washington, D.C., Mammoth Cave, the Grand Canyon, or some other place of interest has requested you to talk about the educational and recreational values of such a trip.
- b. The principal of your school has asked you to speak to the entire student body on the evils of cribbing in examinations.
- c. The president of your school's dramatics club has asked you to speak before the school assembly on the reasons for students' attending school plays.
- d. A farewell party is being given to a friend of yours, and you have been asked to give an informal talk expressing his friends' regrets at his forthcoming departure.
- e. You have just been elected to the presidency of your class, your science club, or of any other group you may care to choose, and you wish to speak to the members of the group on the policies you intend carrying out during your term of office.



2. Select a subject appropriate for the situation you have chosen.
3. Limit the subject.
4. Conduct your investigation and research.
5. Determine the precise purpose of your speech.
6. Decide on the form of discourse you will employ chiefly.
7. Organize your material.
8. Outline your speech.
9. Devise a title.
10. Prepare your platform notes.
11. Practice your delivery.
12. Deliver your speech to the class.
13. Listen attentively to the class's comments on your speech and jot down significant criticisms for use in preparing future speeches. §



## CHAPTER X

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### *We Speak, Listen, and Preside*

ALTHOUGH thus far in our study of oral communication our emphasis has been on the speaker, the participation of other persons in the speech occasion has been mentioned from time to time. Even more often than it has been actually mentioned, however, this participation has been implied. The very word *communication*, of course, suggests not only a "sender" but at least one "receiver" as well.

Once in awhile, though fortunately rarely, the student of speech is instructed to "forget" his audience. This suggestion is sometimes offered to student speakers who are frightened at the thought of making a public speech. Now, not only is it totally impossible for a speaker to "forget" his audience, but if he could actually succeed in doing so, he would very likely fail as a speaker. Have we not already discussed at considerable length the necessity of the speaker's constant consideration of the interests, needs, and capacities of his listeners?

True as it is that the oralization of a train of thought serves the extremely significant purpose of clarifying the thinking of the individual, the very presence of an audience implies the further obligation to communicate. Thus if an individual wishes merely to think aloud for the purpose of self-clarification, he should shut himself up in his study. He should not presume to waste the time of other persons unless he has ideas which he wishes to communicate to them.

The two indispensable participants in any public-speaking occasion, then, are speaker and audience, just as participation of two teams is required, for example, in a game of basketball. But still another person is found necessary if the basketball game is to be conducted properly. This person, of course, is the referee. His most obvious duties consist of blowing his whistle when a player passes the ball outside the limits of the court and of calling fouls when there have been violations of the playing rules. These duties and others like them are significant, of course, but they are not the only responsibilities imposed upon the referee. He must see to it that onlookers keep off the playing floor; he may find it necessary to halt play while he gives instructions looking toward improved ventilation of the room; and he may find it necessary actually to eject certain spectators who are interfering with the orderly progress of the game. In other words, he is the manager of the meeting.

Just so, a public-speaking occasion demands a manager upon whom certain duties must be imposed, or the success of the meeting will likely be diminished. This speech-occasion "manager" is called the *chairman*.

Let us first examine the specific duties of the chairman, and then pass on to the part played by the audience in the speech occasion.

### *The Chairman and His Duties*

Probably every one of us has by now served as the chairman of a speech program at least once. Moreover, each of us has attended innumerable public meetings presided over by chairmen. If we have been thoughtful and observing, we have doubtless noted certain strengths and weaknesses in the activities of ourselves as chairmen and of other chairmen whom we have observed. We should be in a position, then, to profit from the following Experience.

#### EXPERIENCE 138

##### *Determining the duties of a chairman*

¶ Think back over various speech occasions in which you have participated and jot down careful responses to the following questions.

1. What practices have you seen and heard chairmen engage in which seem desirable to you?
2. What practices have you seen and heard chairmen engage in which seem undesirable to you?

3. On the basis of the observations which you have just recorded what is your opinion of
- a.* The chairman who introduces a speaker by means of a long, flowery speech?
  - b.* The chairman who introduces a speaker with a short, "The speaker of the evening is Doctor Jones"?
  - c.* The chairman who has to ask the speaker his name and the title of his speech while he is in the actual process of introducing him?
  - d.* The chairman who, during his introductory remarks, tells a funny story about the speaker?
  - e.* The chairman who maintains a very serious manner in his introduction of the speaker?
  - f.* The chairman who, during a speech, asks ushers to open or close windows?
  - g.* The chairman who interrupts the speaker in order to request certain bothersome whisperers to cease their disturbance or leave the auditorium?
  - h.* The chairman who arrives after the time set for the meeting?
  - i.* The chairman who comments favorably on the speech after it is completed?
  - j.* The chairman who comments unfavorably on the speech after it is completed?
  - k.* The chairman who shakes his head in disapproval or nods it in approval during the course of a speech?
  - l.* The chairman who, during a given speech, asks a person who is to speak later on in the program for information concerning his name, the title of his speech, etc.?
  - m.* The chairman who refuses to permit a member of the audience to interrupt the speaker for the purpose of asking a pertinent question? §

The chairman of a public meeting should be more than a mere announcer of successive parts of the program; he should be a coordinator, a harmonizer. He should constantly keep his finger on the audience's pulse, so to speak. He must see to it that the audience is physically comfortable. Between speeches he may find it desirable to have windows opened or closed, to invite late comers to move to better seats, and if need be, even to request discourteous whisperers to coöperate more fully with the speaker.

Certainly the day of the long, flowery introduction is past, and happily so, but equally certainly the too brief introduction is not in good form. A curt, "The next speaker is Mr. Allen Donley," is not only crude but also both somewhat discourteous to the speaker and almost altogether non-informative so far as the audience is concerned. Who *is* Mr. Allen Donley? Of course he is the next speaker; that is so obvious as to be useless information. If he is so famous as to need no further word of introduction than the mere mention of his name or the position he occupies, that will be sufficient, but such a case is certainly the exception.

Obviously to keep an audience waiting while an officious chairman enters into a fifteen-minute—or even a one-minute—introduction of the President of the United States would be inexcusable. Doubtless the best introduction of such a person would be something like, "Ladies and Gentlemen, the President of the United States."

About less well-known speakers, however, the audience needs to be acquainted with certain facts. Furthermore, unless the audience is obviously exceedingly anxious to get on to the speech itself (and here the chairman's having his finger on the audience's pulse will be an invaluable aid to him), the chairman should lay a gracious foundation for that speech by telling of its background, or perhaps of telling an appropriate story about the speaker himself. It should be obvious that a story should never be used unless it clearly fits the speaker and the situation.

How much more interesting, significant, and gracious than, "The next speaker is Doctor Warren Blake, an authority on Southern Mountain culture," is the following introduction:

"Members of the Geneva Study Club, and Friends:

"Years ago—I shall not be so reckless as to name the exact number—I was a member of a party of students touring the Southern Appalachian Mountains. As we picked our precarious way along a narrow mountain trail one bright May morning, we chanced upon a ragged, tousle-headed mountain lad with a guitar hanging from his shoulder. Interested as we were in the people of that region, we halted to engage the youth in conversation.

"'What's that you have slung over your shoulder?' one of our party asked the boy.

"'Guitar,' he replied.

"'Can you play it?' again asked our inquisitive companion.

"'Wall,' countered the boy, 'I wouldn't pack 'er if I couldn't pick 'er!'

"The same sharp wit that prompted his ready repartee as a boy led in the course of the next few years to a college degree for the shock-headed mountain lad and subsequently to a position of importance among the sociologists of the world.

"It is with pleasure born of complete confidence that I present a speaker who certainly would not 'pack' his speech if he could not 'pick' it. Ladies and Gentlemen, 'The Slums of the Mountains,' as viewed by Doctor Warren Blake."

Neither too long nor too short, this introduction presents the speaker as a human being, reveals his background, his present status, the subject of his speech, and his name. The audience's interest is now whetted, and the speaker enjoys the advantage of audience friendliness. The chairman has performed his task well.

The responsibilities of the chairman, then, might be listed as follows:

1. He should carefully prepare his introductory remarks in advance, of course ascertaining the exact name of the speaker and the title of his speech.

2. He should consider his introduction as just that, nothing more and nothing less. The relative fame of the speaker and the nature of the speech will determine the length and the mood of the introduction.

3. He should attend to the physical comfort of the speaker and audience—preferably before the meeting begins, but during the meeting if occasion demands.

4. He should consider it his duty to the speaker and listeners alike to preserve courteous audience conduct and to insist that questions be reserved until the speech is ended unless the speaker requests otherwise.

5. He should be as unbiased as possible, permitting the speech, once it is begun, to stand or fall on its own merits.

6. He should insist on adherence to time restrictions.

7. If he is conducting a meeting of a club or society, he should adhere to definite rules of parliamentary procedure. These rules, not considered here because we are now concerned exclusively with the chairman's function as coördinator of public speaker and audience in a public-meeting situation, will be found in Appendix C.

## EXPERIENCE 139

*Introducing speakers*

¶ This Experience is to consist of a program of introductions. Each student will prepare to introduce, as a speaker, the person who sits on his left. (A student seated at the left end of a given row will introduce the person at the right end of the next row behind, and the student seated at the left end of the back row will introduce the person at the right end of the front row.) Upon being introduced, each person in his turn will rise and approach the audience as though he were going to deliver a speech, but instead of doing so he will merely introduce the next speaker. The teacher will start this program by calling on *any* student, not necessarily the first one in the front row. Each student should prepare his introduction carefully, with the obligations of a skilful chairman firmly in mind.

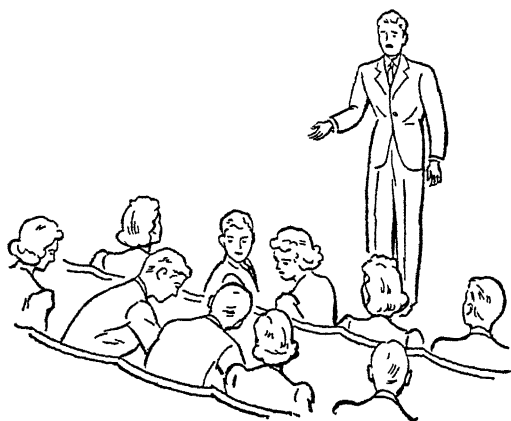
Before and after your own speech of introduction take notes on the introductions made by other members of the class and be prepared to discuss their strengths and weaknesses at the conclusion of the program. §

*The Responsibilities of the Audience*

Let us suppose, for a moment, that a member of our class has been asked to speak before a student mass meeting which will occur in two weeks. His subject is one in which he is really vitally interested: "Is Student Government Desirable in Our School?" He begins diligent work immediately—reading books and magazine articles, consulting school teachers and administrators, thinking about our national democratic form of government and what it means, organizing his information, practicing his delivery. At last the day of the meeting arrives. He dresses carefully, and with his notes in his pocket appears fifteen minutes early at the meeting hall. Nobody is there but the chairman, but it is still early. They wait. The clock strikes the hour set for the meeting, and still nobody has come—and nobody does come.

Is this situation tragic or comic? We have laughed so often at such expressions as, "All dressed up and no place to go," that we may be inclined to be amused at our disappointed friend with the undelivered speech, but if we do laugh at his plight, we are overlooking the fact that he was in dead earnest in his purpose and preparation. He wasn't glad to have "escaped." He wanted most seriously to deliver

that diligently prepared speech, to influence the opinions of at least a few people. The situation is a tragic one.



*"Someone drops a dime on the floor, and ... several boys scramble for the money."*

Let us now consider exactly the same situation up to the time of the meeting. Instead of finding an empty hall, however, our friend, let us suppose, finds an auditorium filled to capacity. Hundreds of his fellow students are assembled. He begins his carefully prepared speech, but gets no further than the first sentence before he is disturbed by whispering in the audience. He struggles on, but the slumped postures of his fellow students convince him that he has not yet captured their attention. He tries even harder, but two boys in the first row of the balcony have fallen asleep. Someone drops a dime on the floor, and the whole audience titters while several boys scramble for the money. A girl in the third row has a bad cough which she makes no effort to stifle. Baffled and heartbroken, our friend the speaker gamely finishes his speech and leaves the platform.

Is this situation tragic or comic? Was the speaker lucky that an audience had assembled? What is the essential difference, if any, between no audience and one which assumes no responsibility? As far as effective communication is concerned, there is no difference, is there? An empty room or an empty-headed room—which is preferable? What speaker could make a choice?

After all, what is funny about the careless dropping of a ten-cent piece on the floor during a public meeting? And is it funny when a girl is so impolite and unhygienic as to cough heedlessly in public? When we analyze the total situation, we find that there is nothing comical about it. It is a minor tragedy for the speaker, at least.



Now, although the greater part of our various earlier discussions has been devoted to the responsibilities of the speaker, it becomes increasingly obvious that the audience also must recognize and meet the demands placed upon it by the speech occasion. Let us try to discover what these various demands are.

#### EXPERIENCE 140

##### *Determining certain aspects of the speaker-audience relationship*

¶ Each of you has been a participant many times in speech situations, sometimes as a speaker, sometimes as chairman, and sometimes as a member of the audience. Jot down careful answers to the following questions, basing your responses always on your own experience and your own thinking. Bring your answers to class for discussion, after which you and your classmates will make a list of audience responsibilities.

1. Why do audiences gather to listen to a speaker? List as many good and poor reasons as you can think of.
2. Which of the reasons which you listed in the question above would make for an audience's being attentive to the speaker, and which would not?
3. What disturbing and discourteous actions on the part of members of audiences have you noticed? List as many as you can recall.
4. Which of the actions which you listed in Question 3 disturbed the audience only, which the speaker only, and which both audience and speaker?
5. List several characteristics of a good audience. §

When we have completed our discussion of Experience 140, we shall probably find that one all-inclusive "golden rule" is sufficient if obeyed by audiences: *Listen to others as you wish them to listen to you.* If we follow this rule, we shall need no others, but our discussion in connection with Experience 140 doubtless led us to some such code as the following:

As members of audiences,

1. We should assume an upright sitting position, though not an uncomfortably stiff one.
2. We should both *listen to* and *think about* what the speaker is saying.

3. We should be understandingly sympathetic with the speaker in his mistakes and hesitations.
4. We should jot down any necessary notes as quietly and unobtrusively as possible.

Does the foregoing discussion of audience courtesy mean that listeners must not criticize speakers? Not at all. The girl who refused in a public-speaking class to criticize her classmates because her parents had taught her that "it isn't polite to criticize other people" had never understood the nature of criticism. Keen-witted though she was, she could never hope to become an intelligent participant in the life of her school, her community, or her country until she trained herself to weigh both sides of every question.

*Criticism*, rightly understood, is *evaluation*. A critic analyzes the evidence presented to him. Criticism, then, is not always adverse; it is just as frequently favorable. When we say that a certain basketball player is speedy and intelligent, we are engaging in criticism just as truly as when we say that another athlete is slow and stupid.

Similarly the success of our class in public speaking depends upon classwide criticism, but always courteous and informed criticism, neither the harsh or sarcastic harping on faults nor the pollyanna-like applauding of everything as "just fine and dandy."

Conversation is engaged in for the purpose of communicating with an individual or a very small group of individuals. Public speaking, on the other hand, is a means of communicating with relatively large groups of people. If only one person in an audience of five hundred people—or of twenty—is reached by the speaker, the speech is a relative failure. *Public* speaking is an activity the success of which depends upon affecting one way or another *groups* of people. The expert judge of a debate, then, or the trained teacher in the speech class may offer valuable suggestions for the speaker's improvement, but in the last analysis the opinion of the audience is the factor which is most significant.

Since ours is a class in public speaking, we shall engage in classwide criticism of our various speeches, and we shall use these criticisms as one of the bases for judging our success or failure as speakers. First, however, we must be certain that we know how to criticize intelligently and helpfully, for, after all, one purpose of our criticism is to assist the speaker.

We shall make no mistake if we organize our criticism of speeches around the four phases of speaking heretofore discussed: *bodily action, voice, language, thought*. But we shall also wish to judge the *total effect* at the conclusion of the speech. Did the speaker, in spite of his mistakes, achieve his purpose? More significant than any other single phase of the speech is its relative success as a unit.

Perhaps the class may wish to adopt a definite form for its criticisms. If so, copies of such a form as the following may be mimeographed and distributed before each speech program.

Name of Speaker	M. M. Mustafa Durgam Chaudhary
1. <i>Action</i> (posture, movement, gesture)	
2. <i>Voice</i> (quality, pitch, force, rate)	
3. <i>Language</i> (grammar, pronunciation, enunciation, understandability, accuracy, definiteness, vividness, economy, variety)	
4. <i>Thought</i> (content, organization)	
5. <i>Total Effect</i> (check one)	
A. Speaker's achievement of purpose was superior.	
B. Although speaker exhibited certain distracting faults, he did achieve his purpose well.	
C. Speaker's attempt was moderately successful, neither particularly good nor poor.	
D. Speaker made no worth-while positive impression.	
E. Speaker failed entirely in achievement of purpose.	
Name of Listener	

The listener will jot down on this form whatever notes he deems valuable in forming his own estimate of the speaker as well as in preparing to engage in the classwide discussion of the speech—discussion which will take place immediately following each talk. At

the close of the class period, after the various speeches have been critically discussed by the class, the teacher will collect all of the rating forms filled out by the members of the audience. It is, of course, necessary that the listener fill in on each form the name of the speaker as well as his own name. In individual conferences the teacher and each student speaker will discuss the various reactions to the latter's speech. Furthermore, by examining the listener's reports the teacher will be able to judge the critical ability of that listener. Again in individual conferences the teacher and student listener will discuss the latter's relative success as an intelligent critic of public speaking.

#### EXPERIENCE 141

##### *Criticizing a radio speech*

¶ Your teacher will arrange for the class to listen to a speech over the radio. Before the speech begins, the members of the class, with copies of the form for criticism in their hands, will discuss those aspects of speaking to which they expect to be especially attentive as they listen. Of course they will be unable to criticize the posture, movement, and gesture of the speaker, but their very inability to see him will be of benefit to them in concentrating on the study of voice, language usage, thought, and total effect. The class should take more copious notes than under ordinary circumstances and be prepared to engage in a classwide discussion of the speech at its conclusion.

It would probably be advisable to repeat this Experience several times. §

#### *Experiences in Public Speaking*

The remaining Experiences in this chapter offer practice in impromptu and extempore public speaking. Each Experience sets up a situation which each of us must earnestly seek to meet. To the extent we do not meet the specific situation, we shall fail as speakers in connection with the particular Experience. In short, we shall be rated by our listeners on the basis of our success in adapting ourselves to each given situation. Usually the choice of a specific subject will be left to us as individuals. If we are wise, then, we shall select subjects which are not only pertinent to our own interests but to those of our audience as well. There is nothing at all wrong with "killing two birds with one stone" by making use in our speeches of

materials which we are studying in other classes: history, chemistry, music, Latin, industrial arts, and the like. Moreover, we should remember that material for a good speech is not necessarily collected just prior to the organizing of the speech. An effective talk is in part, at least, the product of a lifetime of action and thought.

We should in all cases adhere to time restrictions. We have no right to upset a carefully planned program by speaking either too briefly or too lengthily. Painstaking preparation will save us embarrassment on this score.

We should remember, as we prepare and deliver our speeches, that our listeners, as in any speech situation outside of school, will be judging our success. The only difference between our school audience and a typical outside-of-school audience is that the former now has well in mind the bases of successful speaking, whereas the latter frequently judges on the basis of petty likes and dislikes.

The teacher will appoint a different chairman for each program of speeches. The chairman of a given program will then be responsible for preparing as many introductory speeches as there are speakers but will be excused from the regular speech assignment.

#### EXPERIENCE 142

##### *Describing a hobby*

¶ A hobbies club of which you are a member has asked you to prepare a speech in which you describe certain physical aspects of a hobby of yours. You may decide to describe a glider, a sewing-machine, a speedboat motor, various styles of clothing or hairdressing, a tractor, or a threshing machine. You need not exhibit the object you are describing, or parts of it; on the other hand, you should definitely plan to use blackboard diagrams, as their use will necessitate your employing your hands and moving about on the platform.

Although your chief purpose will be to describe the object you select, a certain amount of exposition will be bound to enter into your description. It would be difficult, even if desirable, to describe the mechanical construction of a glider without referring to the uses to which the various parts of that mechanism are put. You should concentrate, however, on description, holding the other three forms of discourse to a minimum.

The program director has requested that your speech consume from three to five minutes. §

## EXPERIENCE 143

*Delivering a proponent's speech*

¶ Using the same subject that you spoke on in the preceding Experience, prepare a proponent's speech. Although a certain amount of repetition will be unavoidable, not so much will be involved as you might think, for your purpose has altered. You have an ax to grind now. You wish to convince your listeners that they should adopt your hobby, or perhaps that girls with certain facial characteristics should not wear "page-boy bobs," or that one kind of cream-separator is superior to another kind.

Again you should make use of blackboard sketches, and once more the time allowance for each speaker is from three to five minutes. §

## EXPERIENCE 144

*Telling a story*

¶ Recall the most interesting and unusual experience that you, or someone close to you, ever had. Prepare to relate the story to the class. In this case, however, your listeners are not gathered around a living-room fireplace, as they might be, but are seated more formally in a small auditorium. Your manner, then, will necessarily be somewhat more formal than it would be in the ordinary story-telling situation. Nevertheless, it would be well for you to review Chapter IV before preparing your story for use in this Experience. The time allowance is from three to five minutes. §

## EXPERIENCE 145

*Discussing both sides of a controversial subject*

✓ ¶ Select a controversial subject which interests you. If you have kept in moderately close touch with local, national, and world problems during the past few months and years, there will be several such subjects in your mind. You should bear in mind that a controversial subject has two reasonable sides. ("Is Kidnapping Right or Wrong," for example, is a poor subject, for there is only one side to it.)

Carefully refraining from argumentation, prepare an expository speech in which you present both sides of the controversy in as unbiased a manner as possible. An exposition *exposes*, reveals the truth as nearly as it is possible for one to see it, but takes no sides.

Your time allowance is from four to seven minutes. §

## EXPERIENCE 146

*Presenting a telling argument*

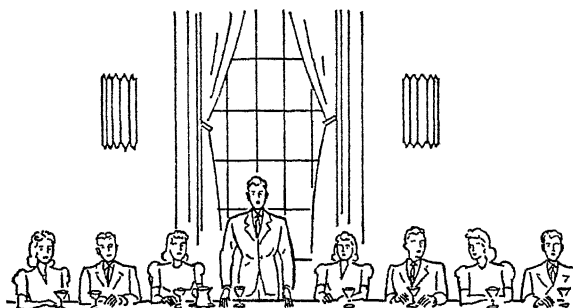
§ Following the speech program outlined in Experience 145, you will be asked to return to the platform and argue in favor of one side or the other of the controversial subject which you discussed in connection with that Experience. Your speech should be organized and prepared with the same care as that which you devoted to former speeches, the only difference being that when you have finished your prepared speech you will remain on the platform for the purpose of answering any questions put to you by your audience. Your responses to these questions should be more than mere *yes* or *no* answers; they should be short, impromptu speeches. The only preparation you can make for them is that of thoroughly familiarizing yourself with your general subject and the bases for your convictions. You should regard these brief, impromptu speeches as a further opportunity to convince your questioners of the soundness of your point of view.

The time allowance for your prepared speech is three to five minutes, and there will be no time limit for the impromptu speeches which follow. You will leave the platform when the chairman finds that the audience has no further significant questions. §

There are, of course, various "types" of speech. For example, we would not speak in the same manner at a basketball pep meeting and at the funeral of a friend of ours. We shall, however, find it unnecessary to dwell at length upon each of the various types of speech for the reason that we have already discussed all of them by implication. If we follow the rules which we have devised during the course of our study of public speaking, we shall experience no trouble with any speech type. We analyze our prospective audience; we select a subject suited to the interests of the audience and ourselves and possible of treatment within the time restrictions; we conduct our research and carefully prepare our speech; and we adapt our methods and delivery to the needs of the situation. If we do all this, we have made a speech of a certain "type." By way of illustration, let us investigate the so-called "after-dinner speech."

There are no rules distinguishing after-dinner speeches from other types. In the past it has been the custom to point out that the after-dinner speech must be "interesting," "original," "spontaneous," "short," and "good humored." The first three of these qualities, since

they should be revealed in all speeches, are certainly not distinctively characteristic of after-dinner speeches. The fourth and fifth qualities listed, to the effect that after-dinner speeches should be "short" and "good humored," are decidedly not well founded. The length of an after-dinner speech should be governed not by an absolute rule but by the requirements of the specific program itself. Occasionally an after-dinner program director may wish a speaker to talk for as long as an hour, sometimes for no longer than two or three minutes. Then again, what is a "good humored" speech? If it is a "funny" speech, the suggestion is that all after-dinner speech programs are light and humorous in character. Such is certainly not the case. If good humor in a speech implies an absence of ill-will, then good humor certainly does not characterize the after-dinner speech to the exclusion of all other types. *All* speeches should avoid creating ill-will.



*An after-dinner speech.*

No, there are no distinctive characteristics possessed by the after-dinner speech except one: It is delivered after dinner! Such a speech may be descriptive, expository, argumentative, narrative, or a combination of two or more of these four forms; it may be memorized, extemporaneous, or impromptu; it may be long or short, humorous or serious. The inclination of the speaker and the requirements of the particular speech situation will be the determining factors, just as they are in connection with any other type of speech.

The after-dinner speech program should usually be planned carefully in advance, as other programs should be. Sometimes there will exist no close relationship between the subjects treated by the various speakers, but more frequently the program will be built around one central theme. For example, it is customary for a football squad to celebrate the end of a season by means of a banquet, after which a



program of after-dinner speeches is usually in order. Quite appropriately such a program is not uncommonly centered around the victories and defeats of the season just past and the hopes and plans for the next season. Some prominent person (perhaps the student-body president) is selected as toastmaster. His duties are identical to those of the chairman of any other kind of speech program. Perhaps the coach is chosen to speak on the success of the season from his particular point of view; the principal of the school may then talk about football as it relates to the school as a whole; the business manager may review the season from a financial point of view; the captain of the team may speak on the highlights of the various games as the players viewed them; and the captain-elect may close the program by commenting upon the loss of the players who are to graduate and by outlining the prospects for next year's success.

Thus the program is organized around the interest which has brought the group together—football; and if the speeches are reasonably well prepared, they should appeal to everyone present.

Let us practice further by preparing speeches of various types, remembering, of course, that our success in each case depends on the effectiveness with which we carry through the entire speech process from beginning to end.

#### EXPERIENCE 147

##### *Participating in various types of speech programs*

**A.** Your teacher will divide the class into several groups of six or seven students to a group. As nearly as possible he will see to it that the members of each group possess at least one interest in common. Each group will then meet by itself to plan a program of after-dinner speeches. It will select one of its members as toastmaster; it will decide on a central theme; it will assign to each member a definite responsibility in harmony with that theme; and its members will then carefully prepare their speeches. The time allowance for each person will be three to six minutes.

**B.** The class will select the six most effective after-dinner speakers and the one best toastmaster as determined in the preceding part of this problem, and a committee will be appointed to arrange with the home-economics department for a "banquet" to be served some evening in the school building or perhaps in the home of one of the members of the class. The six speakers and their toastmaster will

proceed to arrange a program of after-dinner speeches, and the dinner and program which follows it will be conducted exactly as such an affair would be carried on outside of school.

C. Your teacher will divide the class into pairs and will ask one member of each pair to prepare a speech of presentation and the other to prepare a speech of acceptance. Each pair will decide upon the nature of the imaginary gift to be presented. It might be a new stadium, with the presenter being a member of the local organization sponsoring the gift and the acceptor being an official of the school. Or the gift might be a medal presented to an essay-contest winner by the president of a school club. There are no restrictions on the nature of the gift. Each speech should be between one and two minutes in length.

D. Prepare a speech nominating some person for an office. You may pretend that you are a delegate to a national political convention and are nominating a presidential candidate, or you may stay closer home and nominate a classmate for class president. Though it is customary to present the reasons for the nomination first, and at the very last the nominee's name, you may follow whatever procedure you deem best. Time limit, three to five minutes.

E. Prepare a speech commemorating the accomplishments of a famous man or woman now dead, supposing, for example, that you are addressing a club on the anniversary of that famous person's birthday. Time limit, three to five minutes.

F. Prepare a speech in which you either welcome a newcomer or bid farewell to a friend who is leaving your community. Time limit, two to three minutes. §

We have now engaged in various activities designed to make us feel more at home in expressing our ideas before groups of people. Situations have arisen which required courage on our part if we were to cope with them effectively. In professional baseball a "money player" is one who "comes through" when he is most needed. If we have developed our ability to think aloud when the pressure is on us, we might be called "money speakers."

Let us continue our development as speakers by accepting every opportunity which comes our way to express our ideas in public.



## CHAPTER XI

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### *We Go on the Air*

WHY should we devote any of our time in class to activities concerned with radio broadcasting? Is it not true that relatively few of us will ever speak over the radio? Is not speaking over the radio identical to the ordinary platform speaking which we have been studying for weeks past? As a matter of fact, the first question above may well be answered by replying *no* to both the second and the third questions.

Our speech class is a very appropriate place in which to investigate various problems related to radio broadcasting. This is so for two reasons.

1. Hundreds of amateurs speak over the air every day, and the number is increasing rapidly.
2. Radio speaking *is* different in certain respects from ordinary platform speaking.

Let us investigate these two reasons, the first one very briefly and the second one at greater length.

We need no statistics to recognize the fact that the radio is not exclusively the medium of the professional speaker, actor, and musician. Almost every radio station at some time or times every day broadcasts programs in which amateurs participate. Indeed, certain programs such as those conducted by so-called "inquiring reporters"

are almost entirely amateur. A professional questioner merely makes queries, and any chance passer-by who wishes to participate may be asked to answer.

Many studio programs are also largely amateur, such as those sponsored by various colleges and high schools. Frequently, for example, school debates are broadcast. Speeches in connection with national holidays of various types, book reviews, agriculture-club discussions, and after-dinner speech programs not uncommonly are broadcast by radio studios—and many of these programs are entirely or partially conducted by amateurs like ourselves. Perhaps there are members of our class who have themselves spoken over the radio. At all events, the likelihood that almost all of us will use the radio as a means of communication in the future is so great that we should certainly be interested at this time in examining the qualities which make for successful radio speaking.

Our second reason for devoting a certain amount of attention to technics of radio speaking, that it is different in many respects from platform speaking, must now claim our attention.

In the first place, virtually all so-called radio speaking is in reality public oral reading. Rarely nowadays—and there is no reason at present to anticipate a change—does the radio speaker depend upon his memory or speak extemporaneously. He reads directly, word for word, from his manuscript.

Exceptions to the above generalization are, though relatively uncommon, worthy of mention here, for we may wish in the course of our study to participate in such radio *speaking* activities. The running comments of the sports announcer as he relates the actual play-by-play account of a game must, of course, be extempore. His chief preparation will consist of acquainting himself thoroughly with the sport itself and with the particular players involved in the game.

Another type of radio program which calls for extempore speaking is the public discussion (see pp. 322-325), though sometimes even the speeches on this kind of program are prepared in advance. And, once more, the replies made to street reporters are impromptu.

### *Qualities of the Effective Radio Speaker*

In general any skilful platform reader will prove to be a fairly effective radio speaker, but his success is almost bound to be increased if he recognizes certain differences in the requirements of the two

types of speaking activity. Let us begin our analysis of these distinctions by means of two Experiences.

#### EXPERIENCE 148

##### *Determining various purposes of radio speakers*

¶ You have doubtless listened during the course of your life to scores of radio programs. Recollect as many different speech activities on radio programs as you can bring to mind. Perhaps a study of the daily radio schedule published in your local newspaper will help you to complete your list, as also will careful attention to the various programs to which you ordinarily listen.

The question you will be answering is this: "What do speakers do on radio programs?" One item on your list will no doubt be, "Announce successive parts of programs." Another will be, "Preach."

Organize your list as carefully as possible so as to make for completeness without repetition. §

#### EXPERIENCE 149

##### *Discovering desirable characteristics of radio speakers*

¶ Your teacher will give you a list of a dozen or fifteen speakers who are heard frequently on the radio. Listen critically to as many of them as possible. In each case record your favorable and unfavorable criticism of the speaker, criticism based on your present understanding of the qualities of effective platform speech as well as any additional qualities which you decide are pertinent to successful radio speech. Bring your several criticisms to class for discussion. §

All of the speech activities which we listed in our participation in Experience 148 and all of the speakers who we decided were effective in our discussion of Experience 149 are doubtless distinguished by the very conversational directness which we discovered was so essential to the skilful platform public speaker. The pompous speaker, the speaker who delights in the use of unusual words, the ranting or shouting or mumbling speaker—all of these were without question rated rather low by the members of the class.

Furthermore, the speakers heard in Experience 149 whose interest in their various subjects was attested to by the vigor and animation of their voices had a distinct advantage over those whose voices were lifeless and monotonous in pitch, force, and quality.

It was doubtless discovered in Experience 149 that the inability of the radio speaker to make use of bodily expression increases the significance of the voice itself as a means of communication. Whereas in platform speaking and reading the speaker's posture, movement, gesture, and facial expression may contribute to, or detract from, the whole impression, these phases of public speech do not enter at all into the impression which the radio speaker makes on his audience. Whereas the silent reader utilizes only sight, and the listener to a platform speaker or reader employs both sight and hearing, the listener to a radio program is dependent upon hearing only. *Sounds*, then, are the sole means of communication upon which the radio speaker depends, and the particular sounds which he finds most useful are spoken words.

The radio speaker begins, of course, by addressing his unseen audience. How he will greet his listeners will depend on whom he is speaking to and who he is. For a sports commentator to begin by saying, "Howdy, Fans," is certainly appropriate. On the other hand, one would hardly approve of the President's beginning his inaugural address with the greeting, "Howdy, Folks." Franklin D. Roosevelt's salutation, "My Friends," set a standard of dignified friendliness. The typical "Ladies and Gentlemen" is usually appropriate. On the other hand, certain speakers succeed in establishing friendly relations by means of such a greeting as "Good evening, Ladies and Gentlemen," or by first thanking the announcer for his introduction and then addressing the audience simply and directly. The nature of the speech situation must determine the nature of the salutation, just as it determines the subject and manner of delivery.

Once under way, the radio speaker must choose his words with great care—with even greater care than that exerted by the platform speaker, for he cannot enhance his meaning by any of the forms of bodily expression referred to above. His words must therefore be instantly intelligible to his listeners. His sentences must be relatively short and clearly constructed. His vocal inflection and emphasis must be worked out in advance with the utmost care. He must avoid the pitfall into which so many beginners stumble on the occasion of their first experience before the microphone—the unnatural emphasis of words and syllables of minor import. He must, furthermore, either eliminate outright as many *s's* as possible or exercise great care to

avoid the hissing sound which ordinarily accompanies the utterance of the letter *s*.

Sounds, we have learned, constitute the radio speaker's only means of communication. Need it be mentioned that noises are sounds? Not infrequently, therefore, carefully chosen noises contribute to the message which the speaker wishes to communicate. Occasionally the slamming of a door in a radio play or the playing of incidental music during a prayer enhances the transfer of thought. On the other hand, irrelevant sounds should be carefully avoided. Perhaps a list of "don't's" will be of value in this connection.

1. Don't breathe directly into the microphone. Doing so may transmit a sound resembling that of a tropical tornado.

2. Don't rattle your manuscript or the leaves of your book. Rattling paper is a "sound effect" commonly employed to simulate the crackling of burning timber.

3. Don't alter the distance between your mouth and the microphone once you have begun to speak. The control-room engineer adjusts his instruments to your normal volume when you begin to speak. He must readjust them every time you change your position appreciably.

4. Don't suddenly increase your vocal volume or force. Such a change will result in what is called a "blast" and will hurt your listeners' ears and may even put the microphone out of commission.

5. Don't cough, sneeze, or blow your nose without first turning your face away from the microphone and then only when such action is absolutely unavoidable. Any such irrelevant noise, of course, distracts an audience's attention.

6. Don't touch the microphone. An unpleasant noise is sometimes transmitted when the microphone is touched or handled during a broadcast.

Probably the best means of disposing of a sheet of manuscript which the radio speaker has just finished reading is to allow it to flutter to the table or even the floor, unless the paper being used is particularly "rattle-proof." Perhaps very few irrelevant noises are more annoying to a radio audience than the regularly recurring sound of the turning of manuscript pages.

The only advice which may be offered relative to the distance from the microphone at which one should stand or sit while broad-

casting is that under ordinary circumstances it should probably be about a foot. The differences between various microphones, however, as well as the differences between voices, purposes, and the acoustics of various studios make it impossible to do otherwise than advise the beginner to follow the instructions of the engineers and announcers in charge of the program in question.

Implied in the statement that the radio speaker's manner should be conversational is, of course, the desirability of normal rate. Though certain speakers utter as few as 90 words a minute and others as many as 250, the normal rate of about 125 is probably best. This is, by the way, the rate of speech employed by Franklin D. Roosevelt, one of the most effective of radio speakers. The most appropriate rate for a given speech, however, must be determined by the nature of that speech itself.

Adherence to time limits is an absolute requirement for the radio speaker, for studios are invariably committed to definite schedules by which they must abide or disrupt their program seriously. Inasmuch as ten seconds one way or the other are as much leeway as a studio usually allows a speaker, he must time himself accurately in advance. A very practical suggestion, as we shall discover, is for the speaker to include in his manuscript a few sentences which he may or may not use, depending upon the time remaining as he nears the end of the period assigned to him. The speaker, of course, should see to it that the rate he uses in practice is the same rate he expects to use before the microphone.

The thoughtful radio speaker will furthermore recognize that it is comparatively easy for his listeners to turn the dials of their radios and leave him in the extremely foolish position of broadcasting to the wide open air. He must not, therefore, plan gradually to generate audience interest in his subject, as the platform speaker usually plans to do. On the contrary, he must lay siege to his audience's attention from the very moment he is "put on the air" to the expiration of his time. Moreover, he must talk directly to each possible listener, for he cannot depend upon the contagion of interest which may sweep over an audience listening to a platform speaker or reader. There is no give-and-take in the radio speaker-listener relationship as there is in that of the platform speaker and listener. The radio speaker is distinctly on his own, unless, as in certain cases, he enjoys the advantage of the presence of a studio audience.



### *Needful Equipment for Radio Activities*

For our present purposes the setting up of an actual broadcasting station of our own is not especially advisable, even if practicable. We are not yet ready actually to broadcast. On the other hand, certain equipment similar to that used for professional radio transmitting and receiving is highly desirable. This equipment is a modified public-address system and consists of a microphone, which we should place in a room other than that in which our class meets (perhaps a near-by office or another classroom), and an amplifying horn, which we should place at the front of our speech classroom. In all essential respects this public-address system is similar to that employed in radio sending and receiving except that the programs transmitted over it are "broadcast" only to our own classroom.

The members of our speech class are probably not equipped through training or inclination to set up such a system as that briefly described, but doubtless the physics department will be ready and willing to accept the task as a class project. The cost will be negligible, and perhaps nothing, depending upon the equipment which the physics department possesses.

If for one reason or another, however, the setting up of such a "radio" is impossible, we still can profit from practice in radio speaking. All we actually need is a home-made imitation microphone, which one of the boys in the class can fashion out of wood, and a folding screen. If we place the microphone at the front of the classroom and the screen between the microphone and the classroom chairs, the radio speaker can talk to the improvised microphone and be heard by his audience, the other members of the class seated in their regular places. Inasmuch as they hear but do not see him, they and he are in much the same relationship as radio audience and speaker.

### *Experiences in Radio Speaking*

Variety of experience, as we have discovered in our study of the many different, though related, forms of oral expression, leads to a fuller understanding of any given specific experience. Hence it will be well for each one of us to participate in the following Experiences to as great an extent as possible. Certainly each one of us should serve as program announcer at least once. If members of the class wish to

do so, they may charge each announcer with the responsibility of making a commercial announcement prior to the introduction of each speaker.

Perhaps certain members of the class will wish to experiment with the problem of sound effects, especially as atmosphere for the interpretation of short stories, poems, and plays. If so, such students should recognize the fact that sound effects are always only incidental to the ideas being communicated by the speakers; they should contribute to the communication of those ideas, never being permitted to become too prominent in the broadcast. Furthermore, they convey meaning only in so far as that meaning is suggested by the words uttered by the speaker. As accompaniments to words, sound effects have a significant place in radio communication, but the amateur should never be misled into regarding them as independent means of communication.



*"As accompaniments to words, sound effects have a significant place in radio communication..."*

Although phonograph recordings of various sound effects may be purchased,<sup>1</sup> they are doubtless too expensive for our use in class and are not at all necessary if among the members of the class there are ingenious individuals who enjoy experimentation. Many kinds of sounds can be devised which, when skilfully suggested by the words of the speaker, will convey striking impressions to the radio listener.

During each program, of course, listeners should jot down notes to use in later discussions. Inasmuch as the speakers participating in a given portion of the program will be in another room (the "studio"), class discussion following each speech will not be practicable. One or the other of two procedures, then, may profitably be followed.

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<sup>1</sup>Many recording companies manufacture such records. Local music dealers will furnish addresses of such concerns in case the class is interested.

1. When the broadcasting group (consisting of perhaps five or six persons, depending upon the size of the class and the nature of the program) has completed its speeches in the "studio," it may return to the classroom, whereupon classwide discussion of the individual speakers may follow immediately.

2. Each member of the listening group may write a brief "fan letter" to each one of the speakers. In this letter the listener will state his criticisms of that speaker. On the day following the transfer of such letters, each speaker may be given a few minutes in class to discuss the criticisms which he has received.

#### EXPERIENCE 150

##### *Introducing a radio speaker*

¶ This Experience is identical to Experience 139 (see p. 261) except for the twofold fact that you will be reading your introduction and that your audience will not be assembled before you. Although in Experience 139 you performed one of the duties of a chairman, in the present Experience you will be called an announcer, even though your duties are comparable to those of a chairman.

Except while actually speaking, you, as a member of the radio audience, should jot down criticisms, not so much of individuals as such, but for use in class discussion of the problems of radio speaking in general. Perhaps your teacher will send you and your classmates to the "studio" in groups of six, the rest of the class comprising the audience. §

#### EXPERIENCE 151

##### *Reading a story over the radio*

¶ Prepare to read a short story over the radio. Inasmuch as the time limit will be five minutes, you must select a very short story. Even so, you will probably be obliged to cut it in order to fit it into the studio's time schedule. Skill in cutting material for radio use consists not only of shortening the piece in question but also of preserving its original theme and intent. The announcer will signal to you when you have one minute left, when you have ten seconds left, and when your time has expired. §

#### EXPERIENCE 152

##### *Reading a narrative poem over the radio*

¶ Prepare to interpret over the radio a narrative poem which will

require five minutes to read. Inasmuch as poems are difficult if not impossible to cut, if you are unable to find one which requires exactly five minutes, select one requiring less time and plan to make a few introductory remarks about the poet or the poem itself. §

#### EXPERIENCE 153

##### *Reading a lyrical poem over the radio*

§ Prepare to interpret over the radio a lyrical poem. The time limit will be two minutes. You may be forced once more to fill in the allotted time in the manner suggested in Experience 152. §

#### EXPERIENCE 154

##### *Broadcasting a proponent's speech*

§ Prepare to broadcast a speech of the proponent type. For suggestions as to subject strive to recall previous class discussions. The time limit will be five minutes. §

#### EXPERIENCE 155

##### *Broadcasting news of the day*

§ Making use of as recent a newspaper as possible, prepare a news broadcast. Listen to several professional news commentators in order to learn the technic ordinarily employed. You will be allowed exactly five minutes of the "studio's" time. §

#### EXPERIENCE 156

##### *Commenting on the news of the day*

§ Prepare to broadcast a discussion of one of the following subjects. The talk should not be a résumé of the day's news related to the subject, but a discussion of your personal opinions and points of view. It may be a characterization of certain personalities, for example, or perhaps a review of recent literature in the field. The time limit will be five minutes.

- |                    |                        |
|--------------------|------------------------|
| 1. Sports          | 6. Art                 |
| 2. Agriculture     | 7. Music               |
| 3. European events | 8. Drama               |
| 4. Society         | 9. Business conditions |
| 5. Styles          | 10. Politics §         |

## EXPERIENCE 157

*Participating in a program of street interviews*

¶ Prepare to conduct a program of street interviews with yourself serving as the inquiring reporter. Listen to a program of this sort and notice the type of question which the interviewer has prepared, the manner of his "keeping the ball rolling," his treatment of the persons who volunteer to participate, etc.



*An inquiring reporter is broadcasting a street interview.*

Your teacher will send four or five members of the class into the "studio" with you. Each in his turn will serve as interviewer, the others playing the rôles of passers-by. Each interviewer will be allowed five minutes by the announcer in charge.¶

If time permits and members of the class desire to continue with further Experiences, they may wish to suggest other kinds of programs or repetitions of certain of those already completed. Perhaps a spelling match, a program of questions and answers, an "advice to the lovelorn" program, or even a musical program (with oral explanations and introductions) will be desired by the class.

The following Experience, however, should definitely not be attempted unless the chapter on dramatics has already been studied or members of the class have had rather extensive training in acting and play production. Otherwise Experience 158 should be left until we have considered the dramatics Experiences in Chapters XV and XVI.

## EXPERIENCE 158

*Participating in a radio play*

¶ Select, revise, and rehearse a one-act play for radio presentation. The time limit of twenty minutes will probably necessitate cutting. It must also be borne in mind that plays which call for much action in place of speaking are unsuitable for purposes of radio interpretation.

Sound effects will almost surely have to be worked out.

Variation in location of actors on the "stage" is indicated by difference in nearness to the microphone. Thus entrances into the scene are customarily made at a distance of about eight feet from the microphone.

Change of scene may be noted by sounding a gong, playing a strain of music, or simple announcement. §

## EXPERIENCE 159

*Broadcasting a program over a commercial station*

¶ By means of classwide discussion and vote, determine the type of radio program in which members of the class have revealed most skill. Select the person or persons whose participation in this type of program was most effective and arrange with a local broadcasting station (if your community has one) for fifteen minutes of its time.

Prepare as finished a program of the kind decided upon as you possibly can. The entire class should, of course, participate in the preparation of the program to be presented.

Members of the class who are not on the program should arrange to listen to the broadcast and be prepared to discuss it at the next meeting of the class. §



## CHAPTER XII.

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### *We Argue in Public*

WE have already discovered that practices in public speaking in general have changed materially as the years have passed. In like manner the customs and procedures involved in debate have altered. As in the case of other types of public speakers, the debater of the past frequently was more interested in "form" than in "content." That is, certain rigid rules of procedure were set up and adhered to—rules which sometimes actually obstructed the reaching of the most reasonable conclusions. One example (though admittedly a relatively insignificant one) of the fixed formality of the debate of the past was the "Mr. Chairman, Worthy Opponents, Honorable Judges, Ladies and Gentlemen" which served as the unvarying salutation preceding each and every speech.

Furthermore, since the emphasis was almost always chiefly on gaining a decision, the speeches were not infrequently prepared entirely by the coaches, who then trained the individual debaters in the very careful, and usually oratorical, delivery of those speeches. Debate was generally regarded as but a kind of game, since it was held that debaters could not hope to influence public opinion.

Debaters and coaches of the present day take a different position, however. In the first place, they believe that if a student develops the attitude that his thoughts and points of view are of little or no sig-

nificance he quite likely will carry that attitude with him throughout his life. To be sure, the school debater can scarcely hope actually and finally to settle such problems as the foreign policy of the United States. Neither can the mature writer of newspaper editorials, nor the chamber of commerce speaker, nor the women's-club lecturer, for that matter.

Nevertheless, as long as we live in a democracy, it is not only our right but our duty to participate *seriously* in the life of our community, our state, and our nation. The high-school and college student of today will be the doctor, the lawyer, the teacher, the governor, the senator—yes, perhaps even the President—of tomorrow. Unless he develops a wholesome respect for his own carefully developed point of view while in school, the likelihood is that he will never develop it. To contend that debating is merely a highly significant scholastic game, but after all *only* a game, is to maintain that our schools are not a part of our democracy, that they are set off by themselves as purely academic institutions.

Furthermore, we must guard against striving for decisions irrespective of the methods found necessary in gaining those decisions. If we as students train ourselves in trickery and dishonesty in school debating (or in football or class elections, for that matter), it is all too probable that we shall easily become dishonest business men, scheming lawyers, and bribe-taking politicians when we leave school. We know that it is extremely unlikely that we may be honest tomorrow though crooked today. Habits are not so easily broken.

As for the preparatory methods employed in traditional debating, all we need say is that virtually never is a "canned" speech called for nowadays. The debater trained in the polished delivery of memorized speeches—speeches not infrequently composed wholly or in part by the coach—graduates and finds himself obliged to learn an almost entirely new technic. As a lawyer he must stand face to face with judge and jury and speak extemporaneously; as a teacher he must learn to reply to questions with brief impromptu talks; as a legislator he finds himself faced with innumerable situations which demand the extempore or impromptu expression of his convictions; as a minister his speaking engagements are so frequent as to make memorizing his sermons and talks utterly impossible, even if desirable; as a business man or physician making his occasional club or lodge talk he finds that the "canned" speech is ineffective in establishing informal



speaker-audience contact; as a salesman his obviously memorized lingo will be laughed at. These facts account for the almost unanimous opinion that the committed speech is poor training indeed not only for life after school but for day-to-day life in school as well.

Again, the debater who wishes to make his activity really educative should insist on debating alternately on both sides of the question. To contend that a person should debate only on the side he believes in is contrary to good sense, for he cannot have a sound belief until he has thoroughly investigated and tried to understand and see the points of strength in both sides. When we say this, we are, of course, speaking about sound debating questions only. Obviously no one could be expected to deny the truth (that is, support the negative) of such a one-sided question as "Resolved, that Woodrow Wilson was President of the United States during the World War," or, "Resolved, that reckless automobile driving should be condemned." Any question worth debating, on the other hand, has two supportable sides, both of which every intelligent person should inspect sympathetically before he develops convictions. At the end of the season the debater who has discussed both sides of a given proposition will be in possession of sufficient facts and points of view to enable him intelligently to take a side and support it earnestly because he really believes in it.

Debating, then, will be of most value to us, first, if we conduct our own research and organize our own speeches; second, if we speak extemporaneously; third, if we hold ourselves to high standards of ethical conduct, never stooping to unsportsmanlike or dishonest methods; and fourth, if we alternately debate on both sides of the proposition in question.

### *Straight Thinking in Debate*

The title of this section may be somewhat misleading, for it implies that straight, 1-2-3-4-5 thinking in debate is different from straight thinking in other activities. Such, obviously, is not the case. However, we need here to emphasize the fact that logical thinking is even more necessary in debate than in other activities, because crooked, 1-5-2-4-3 thinking will prove more immediately fatal to the success of the debater than to that of almost any other public speaker. The reason for this prompt judgment on the illogical thinking of the debater is that on the platform with him is another team whose

avowed purpose is to discover and expose to the audience every weakness it can possibly detect in his case. In the ordinary speech situation a relaxed audience may overlook a certain amount of lack of logic, but in a debate the opposition will capitalize upon such lapses. The quickest and surest way of losing a debate is to allow oneself to make contentions which are not consistent with readily accessible evidence.

### EXPERIENCE 160

#### *Learning to avoid jumping to conclusions*

¶ In solving the following problem base your responses solely on the information given. Assume no facts not supplied. Be careful not to jump to conclusions. For example, what would be your answer to the following problem?

The average weight of three boys is 109 pounds. Charles weighs 114 pounds, and Henry weighs 104 pounds. How much does Jasper weigh?

If your answer is 109 pounds, you are wrong. The only answer you can make on the basis of the evidence is that you don't know, for you have not been told that Charles, Henry, and Jasper are *the* three boys referred to in the first sentence.

Be sure you read into the following problems no information which isn't actually there. In other words, don't permit yourself to go beyond the evidence.

1. If twenty men earn \$200 in five days, how much will thirty men earn in four days?
2. If you receive letters from 100 different chambers of commerce stating that their members believe that United States tax laws need revision, what will your conclusion be?
3. If you receive letters from 100 mayors of different American cities stating that their traffic deaths have decreased in number during the past year, what will your conclusion be?
4. If you receive a letter from the National Safety Council stating that the number of traffic deaths in the United States has decreased 25% in the past five years, what will your conclusion be?
5. If the chief of staff of the United States army is quoted in the press as having said that the United States should have a larger standing army, what will your conclusion be? §

EXPERIENCE 161

*Recognizing faulty logic*

¶ All but one of the following statements are, for one reason or another, faulty in logic. Study the statements carefully and be prepared to discuss with the class your reactions to each one of them.

1. Fatally wounded at Gettysburg, Captain Murphy later became a prominent lawyer and lived to a ripe old age.

2. Although only a step behind the winner at the finish of the 100-yard dash, the favorite finished third.

3. Inasmuch as most of our Presidents since the time of Lincoln have been Republicans, Republican principles are sounder than Democratic principles.

4. Our state has balanced its budget. Therefore your state can balance its budget.

5. This law must be constitutional, for it was passed unanimously by the legislature.

6. Inasmuch as France and Germany have fortified the border between them, the United States should fortify its entire northern boundary.

7. The fathers of our republic failed even to mention the word *education* in the American Constitution. This omission proves that they did not believe in education.

8. If you are not for us, you must be against us.

9. Since there are not enough jobs to go around among the men of this country, no married woman should be permitted to have a job outside the home.

10. Our last governor was a member of the \_\_\_\_\_ party, and since he proved to be so incompetent in office, we should never again vote for a member of that party for governor. §

EXPERIENCE 162

*Developing clear thinking*

¶ In each of the following three stories<sup>1</sup> there is one illogical statement which makes the story either highly improbable or actually impossible. Try to locate that statement.

1. One time Joe Jones's wife left home to visit distant relatives.

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<sup>1</sup>The origin of these stories is unknown. They were related orally to the authors, and research has failed to reveal their source.

After her departure Joe discovered that she had taken their mailbox key with her. He immediately wrote to her, asking that she mail it back to him as soon as possible, since important letters were accumulating in the mailbox. A few days later when Joe returned from work at six o'clock in the evening, he found there a letter from his wife in which she had enclosed the key. He was then able to unlock the mailbox and get his mail from it.

2. Though Bill Brown disliked attending church, his wife, Hattie, frequently forced him to accompany her there. On the Sunday of the tragedy which we are about to relate, Bill and Hattie arrived at church late and were forced to take the only two seats left, one of which was directly behind the other. Hattie insisted that Bill occupy the front one of the two so that she could keep her eyes on him during the service. It wasn't long before the unhappy Bill fell into a deep sleep. He dreamed that he was a French soldier during the French Revolution and finally that he was taken prisoner and sentenced to the guillotine. Just as the razor-like blade was about to drop, beheading him, Hattie noticed that he was asleep. Grasping her umbrella, she struck him a sharp blow across the back of his neck. The shock was so realistic that Bill instantly died. The tale of how Bill's dream caused his death became a classic in the little community where he had made his home.

3. Once upon a time a young laborer in Chicago inherited two thousand dollars. Having always been tied to his job because of poverty, he determined to spend his inheritance in travel. Just to make his experiences as exciting as possible, he decided to travel as far as his money would take him, and then to get back home as best he could. Starting out by rail, he continued his travels by boat, airplane, bus, and camel, until, when his money at last was exhausted, he found himself in Egypt. Facing the need for funds, he stumbled upon members of a scientific expedition from America, engaged in digging for relics along the banks of the Nile. Given a workman's job with the expedition, the young laborer one day noticed a small object shining in a shovelful of sand. Turning it over in his hand, he decided that it must be an ancient Egyptian coin, for on it was the date, 2000 B.C. He quit his job immediately, went to Cairo, and sold the coin for enough money to pay his fare back to his home in Chicago. §

Though in our casual, everyday conversations we are not called upon to think with a high degree of accuracy, the debater who fails for one reason or another to observe fallacies in his own and other persons' statements will not be effective on the platform. He must train himself to base his thinking on the available evidence and to frame his sentences in such a manner as to leave no loopholes.

In Experience 160, for example, the first question cannot be answered on the basis of the information supplied, for the reason that we have no evidence that the thirty men referred to are to be paid *at the same rate* as the twenty men.

The only conclusion we can draw from question 2 of the same Experience is that the one hundred chambers of commerce which wrote the letters believe that tax-law revision is needed in the United States. To conclude that the evidence presented *proves*, or even *indicates*, that tax-law revision is needed is to go beyond the evidence.

Similarly, the only logical conclusion based upon the evidence presented in the third question of Experience 160 is that in the particular one hundred cities whose mayors wrote to us the number of traffic deaths has decreased. On the other hand, the National Safety Council, being a country-wide organization, is in a position to state, if its findings warrant it, that traffic deaths the country over have decreased 25% in the past five years. Hence our conclusion based on the evidence presented in question 4 of the same Experience will be authoritative enough to be meaningful.

Question 5 of Experience 160 presents only one man's opinion and indicates in no way that the United States' standing army *should* be enlarged. Opinions of experts are frequently influential, but they never constitute proof of anything except that that one person takes a particular position. Furthermore, a quotation in the press should be backed up by more substantial evidence.

In Experience 161 the only statement which is sound as it stands is the second one, in which we see that it is entirely possible for the winner of second place to have finished a half or a quarter of a step behind the winner himself.

Statement 1 in Experience 161 is obviously unsound because of the impossibility of a person's "later" becoming a prominent lawyer and living to a ripe old age after having been "fatally" wounded. Statement 3 presents the faulty conclusion that just because most of

our Presidents since Lincoln have been Republicans, Republican principles are sounder than Democratic principles. It should be obvious that the only sound conclusion from the evidence offered is that in most of the elections since Lincoln's time the Republicans have polled more votes than the Democrats.

That the debater should beware of reasoning by analogy (comparison) is indicated in statements 4 and 6 of Experience 161. All conditions must be practically identical, or analogies are faulty. We have no reason to believe that conditions are the same in the two states mentioned in statement 4; hence the fact that one state was able to balance its budget is no evidence at all that the other could do the same. Similarly, conditions are so widely different in Europe from what they are in America that statement 6 is utterly illogical.

In statement 5 of the same Experience, the conclusion that the law in question must be constitutional because it was unanimously passed by the legislature is wholly illogical. According to American tradition, the courts of the land decide upon the constitutionality of laws which the various law-making bodies have passed, whether unanimously or not, and the unanimous agreement of the legislature of any state does not insure a law's being declared constitutional.

An omission, as in statement 7, does not constitute proof of anything except that there has been an omission.

That there are rarely *only* two sides to a question is indicated in statement 8. The mere fact that "you are not for us" is no proof that "you must be against us." As a matter of fact, you may be indifferent or perplexed and therefore unwilling or unable to make a decision.

All facts should be considered before conclusions are drawn. Statement 9 overlooks the fact that women and children, as well as men, must have food, clothing, shelter, and the like. Is a married woman whose husband is an invalid or unable to find work supposed to starve and to let her husband and children live in destitution? This contention is another example of jumping to conclusions without having considered all the facts.

Faulty induction is illustrated in the last statement of Experience 161. Only one particular case is stated; yet a general conclusion is drawn from that one case. We shall discover later that reasoning by generalization is valid only when a sufficient number of particulars have been established to justify the framing of a general assertion.

All of us have many times noted such illogical thinking as that represented by the three stories presented in Experience 162. One wonders, for example, how Joe Jones, in the first story, was helped at all when he returned home and found that the mailman had dropped the letter containing the mailbox key into the mailbox! No indication is offered that the mailman would do, or did, otherwise.

As one reads the second story, one marvels that after Bill's sudden death everyone knew what he had been dreaming about! And as for the third story, we all know that no coins were ever dated B.C., for the simple reason that before the birth of Christ no one knew how many years before His birth a given year would be!

### *The Need for Research in Preparing for Debate*

In our discussion of methods of preparing to speak in public (see Chapter IX), we decided that diligent research is a positive necessity. No speaker should expect an audience to listen to him unless he has done everything in his power to prepare as valid and effective a speech as possible. This research, as was pointed out before, will consist of investigations and thought about the results of these investigations.

Now, the extent of a debater's investigation should be governed by only one factor, the time at his disposal. He should from the very outset approach his research with the point of view that it is impossible to find out too much about the subject in question. Since ordinarily he will have at least a month in which to conduct his research, he should make diligent use of his time to dig into every possible source of information.

The materials described in Chapter IX (that is, dictionaries, encyclopedias, yearbooks, magazine files, and newspaper files) are, of course, the most readily accessible sources of information, but, in addition to using these, the debater should search for textbooks and other works which treat the subject in which he is interested. He should write to the extension department of the state university for materials, since many such departments have what they call "package libraries" consisting of pamphlets, lists of references, speeches, and other materials of possible value to the debater.

Various bureaus of the United States government are productive sources of information for the debater. If he is looking into a problem having to do with industrial conditions, he will find the Depart-

ments of Commerce, Labor, and the Interior not only willing but eager to help him in any way possible. If the problem has to do with taxation, the Treasury Department and the Attorney General's office will attempt to satisfy any reasonable request. Hundreds of bulletins are issued every year by the various federal departments and bureaus and are sent without charge, or at purely nominal cost, to anyone requesting them.

A final suggestion is that the debater should not fail to appeal to private organizations for help. These groups are always eager to furnish information relative to their interests and activities. Such organizations as the Chamber of Commerce; the American Legion and other patriotic organizations; the Women's Christian Temperance Union; the various political parties; the American Federation of Labor and other labor groups; the Rotary, Lions, and Kiwanis clubs; religious organizations, such as the Federal Council of Churches, the Young Men's Hebrew Association, and the Catholic Youth Organization—all of these and scores of others will respond promptly to requests for materials. On the other hand, the debater should weigh carefully the information he obtains from private groups in order to determine whether or not it is prejudiced. In most cases it will be as fair as its authors can make it, for the organizations which publish the material recognize the fact that they will do their respective causes more harm than good by misrepresenting the truth. They will frequently, however, present only the side they believe is right.

It goes without saying that the debater should record his findings on index cards even more consistently and accurately than other public speakers, for whereas the latter will have completed research, organization, and delivery within a week or two, debate seasons are frequently so long that the debater may need certain information two or three months after he has found it.

As in the case of other types of public speaking, debate demands careful organization after research is completed. Since we discussed outlining in Chapter IX (see pp. 239-245), we shall not need to go into that problem at this time, but we shall wish to bear in mind what we have learned about outlines when we begin to think about the division of material among the two or three speakers on a debate team. The outline for an argumentative speech is usually called a *brief*.



### *Framing the Proposition*

Although usually in school debating we shall not be obliged to frame the propositions which we debate, we should be familiar with the qualities of a sound proposition if for no other reason than that such knowledge will aid us in the analysis of the issues involved in a given debate. Another reason, however, is that in our classroom practice we shall need now and then to devise our own propositions.

Briefly, the sound debate proposition is characterized by five qualities.

*IT MUST BE DEBATABLE:* That is, neither side must be subject to absolute proof. Thus the proposition, "Resolved, that capital should be conscripted in time of war," is debatable, whereas the proposition, "Resolved, that the United States of America is geographically larger than Mexico," is not debatable because the affirmative can prove its case beyond a shadow of doubt.

*IT MUST BE TIMELY AND SIGNIFICANT:* Thus the propositions, "Resolved, that the civilization of the ancient Spartans was superior to that of the ancient Athenians," and "Resolved, that fat men are happier than thin men," are lacking in timeliness and significance, whereas questions having to do with present-day problems of local, state, national, and international importance are worth debating.

*IT MUST BE LIMITED IN SCOPE:* The proposition, "Resolved, that all traffic laws should be nation-wide, that all automobile owners should be required to carry liability insurance, and that no person over seventy years of age should be permitted to drive an automobile," is a poor one because it involves three distinctly different problems, though superficially they may seem related. Each one of the three clauses in the above proposition might well serve as a single and highly debatable question by itself.

*IT MUST BE CLEARLY STATED:* Though in almost any debate there is apt to be a certain amount of disagreement over the meaning of certain items, such disagreement can be kept at a minimum through careful choice of words. The proposition, "Resolved, that participation in athletics is good for boys and girls," is a poor one because the two terms *participation* and *good* are too general. *Good*, for example, has literally dozens of definitions. Which one is intended? The statement should be more explicit.

*IT MUST BE FRAMED SO AS TO PLACE THE BURDEN OF PROOF ON THE AFFIRMATIVE:* Thus the proposition, "Resolved, that the President of the United States should be elected for a term of four years and should be eligible for re-election," is incorrectly stated, for it forces the affirmative to defend the *status quo* (that is, conditions as they already exist) and the negative to foster a change. Debaters follow the American legal tradition to the effect that an accused person must be considered innocent until shown beyond a reasonable doubt to be guilty. The *status quo* is therefore upheld as right and proper by judge and jury, as well as by debate judge and audience, until it is shown to be otherwise. The "burden of proof," then, rests with the affirmative in a debate, as it rests with the prosecution in a trial at law. A sound proposition for debate must be so stated as to force the affirmative to advocate a change from the *status quo*.

### EXPERIENCE 163

#### *Recognizing sound propositions*

¶ On the basis of the foregoing discussion of the five qualities of sound propositions for debate, analyze the following statements, listing the strengths and weaknesses of each one as a subject for debate. Be ready to discuss your conclusions with the rest of the class.

1. Resolved, that capital punishment should be abolished by law in our state.
2. Resolved, that the United States Constitution should be so amended as to permit women to vote on an equal basis with men.
3. Resolved, that there should be a national department of education, with a secretary of education in the President's cabinet.
4. Resolved, that the grossly unfair federal income-tax law should be repealed.
5. Resolved, that a unanimous decision of the Supreme Court should be required in order to declare an act of Congress unconstitutional.
6. Resolved, that man will always inhabit the earth.
7. Resolved, that our state should build a new capitol building, and that the old building should be converted into a museum.
8. Resolved, that the Russian standing army is larger in numbers than the American standing army.

9. Resolved, that the federal government should own and operate all public utilities.

10. Resolved, that the several states should adopt a unicameral (one legislative body) system of legislation. §

#### EXPERIENCE 164

##### *Formulating sound propositions for debate*

¶ Try to recall five controversial subjects which have been discussed by you and your friends and acquaintances during the past few months. Then devise a sound debate proposition having to do with each of the problems you select. Make certain that your five statements possess the qualities of sound propositions discussed earlier. Bring your propositions to class for discussion, and then put them away for use later in your study of debate. §

##### *Analyzing the Proposition*

Debate has always held a high position in the esteem of educators and public alike for various reasons, not the least of which is the fact that the debater is trained to look beneath superficialities and to search for basic issues. This training, it is admitted, serves the debater throughout his life, for it not only saves his time but increases his chances of success in any venture which he may undertake. There are basic issues in every problem whether it be a debate proposition or a question which must be answered in the business world. The individual who overlooks or slights these main issues in favor of relatively insignificant matters is almost surely doomed to failure in the solution of the problems at hand. For this reason the debater who would succeed must analyze with extreme care the proposition to be debated.

Now, the issues of a debate must not be chosen arbitrarily to suit the whim of the moment. In every debate proposition there are definite issues which will in the vast majority of cases be agreed upon by both sides—provided that both sides have very carefully studied and analyzed the subject. These issues must be successfully supported by the affirmative if it expects to establish its case, and at least one of them must be successfully denied by the negative if it expects to establish its case.

Let us note two main issues which are called "stock issues," since they are found in virtually all debate propositions.

1. Do present conditions make a change desirable?
2. If a change is desirable, is the proposed change the best one?
  - a. Is the proposed change theoretically sound?
  - b. Is the proposed change practical?
  - c. Would the advantages of the proposed change outweigh its disadvantages?

In an actual debate, however, the issues become more specific. For example, let us suppose that we are debating the question, "Resolved, that the federal government should own and operate all public utilities." The first "actual" issue is, "Has private control of public utilities failed?" The second, "Would federal ownership and operation of public utilities remedy the evils of private control most effectively?"

If the affirmative fails in its support of any one of the significant issues of a debate, the negative automatically wins. In other words, all the negative has to do to defeat the affirmative is to deny successfully one of the central contentions of the affirmative.

Now the question arises as to how a debater determines the specific issues in a given debate. The answer is that on the basis of as profound a study of the subject as possible he must consider all possible opposing arguments. Practical help, however, may be offered the debater here through the discussion of six steps in the analysis of a proposition—steps, by the way, which may prove useful in the building of a first affirmative or negative speech as well. Occasionally one or more of these steps may be omitted, but by and large all of them will be found needful. As the basis of our discussion of the next few pages we shall use the proposition, "Resolved, that the powers of the President of the United States should be substantially increased as a permanent policy."

*THE DEBATER MUST DETERMINE THE REASON FOR THE DISCUSSION:* There may be times when a debater feels justified in discussing a nonsensical question, but usually he will not wish to employ his time for the required amount of research and organization unless the question to be debated is timely. Of course a debater will find it easy to convince himself and his audience of the present significance of the question stated above.

*THE DEBATER MUST FAMILIARIZE HIMSELF WITH THE HISTORY OF THE QUESTION:* Without an understanding of the back-

ground of the question being discussed, the debater will not only be likely to make false assumptions but may actually make himself ridiculous in the eyes of his audience. In connection with our proposition, for example, the debater must know what the history of the United States is with regard to the powers of the President.

*THE DEBATER MUST DEFINE THE TERMS OF THE PROPOSITION:* Many debates have been lost because a team forgot to analyze the terms of the question carefully. On the other hand, much time has been wasted in the past because of excessive defining of terms. The skilful debater will determine which terms are not subject to probable misunderstanding and which ones are definitely subject to misunderstanding. He then will thoughtfully define each of the latter while wasting no time discussing the former. In our proposition, we need hardly worry ourselves over the meaning of *powers*, or *the President of the United States*, or *as a permanent policy*. Commonsense agreements between affirmative and negative can be assumed on these terms. But just exactly what the term *substantially increased* entails will probably necessitate some discussion.

Now there are several possible methods of defining terms. First, we may consult the dictionary, But we shall find this source inadequate for several reasons, of which only one is sufficient: Only isolated words are defined in dictionaries, whereas the debater must usually define groups of words, such as *substantially increased*, in context. A second method is definition by authority. That is, if we can find a Supreme Court definition of the term in question, that's all we need. Third, we may define by negation—by explaining what the term does not imply. We may start, for example, as follows: "What does *substantially increased* mean? Of course it does not mean making the President a dictator. Certainly it does not imply permitting him to abridge the rights of free speech and free press," thus gradually narrowing down to what the term really means to us. A fourth and final way of defining terms is by reference to the history of the term itself (its etymology), but this method is weak, since frequently the meaning of a modern English word differs widely from its etymological meaning. Furthermore, it is difficult if not impossible to discover the etymology of groups of words.

Whatever method we employ, however, we must be sure that our definitions are reasonable and will appeal to the common sense of our auditors.

*THE DEBATER MUST EXCLUDE IRRELEVANT MATTER:* It is well for the debater not only to know what problems can reasonably be excluded from consideration but also to acquaint his audience and opponents with the reasons for his position. For example, the affirmative team debating our proposition will probably wish to explain early in the debate the fact that reference to present constitutional restrictions on the powers of the President is irrelevant, since the constitution can be altered whenever the people so desire.

*THE DEBATER SHOULD DECIDE WHAT OPPOSING ARGUMENTS HE CAN SAFELY ADMIT WITHOUT ENDANGERING HIS OWN CASE:* The affirmative may agree with the negative, for example, that anything savoring of dictatorship is undesirable; also that perhaps occasionally a President will abuse the added power given him. To deny these arguments would be dangerous and unrealistic; to admit them actually strengthens the affirmative's case, for thus the affirmative is revealed as a team of reasonable debaters who are not trying to undermine democracy.

*THE DEBATER SHOULD CAREFULLY BALANCE THE SEVERAL OPPOSING ARGUMENTS, THEREBY ARRIVING AT SPECIFIC ISSUES:* If both sides conscientiously follow this procedure, the debate will actually be a locking of horns, not just a series of unrelated and academic speeches.

### *Evidence and Its Tests*

Now that we have established the issues involved in our debate, our next step is to organize the evidence at our command for the purpose of supporting our contentions. Evidence consists of any facts or theories which tend to substantiate a position, either in favor of a proposition (affirmative) or against it (negative). There are two kinds of evidence: (1) *testimony of authorities* and (2) *reasoning*. Let us consider them separately.

*TESTIMONY OF AUTHORITIES:* Inasmuch as it is impossible for us to know first hand about most of the affairs of life, we are forced frequently to take the word of other persons regarding them. Since we obviously have never counted the people in the United States, we must accept the figures of the Census Bureau. Since we do not claim to be research historians, we shall have to take on faith the word of the most reliable historians we know about. And inasmuch as our study of aviation has been relatively limited, we must refer to Colonel

Lindbergh, for example, if we wish to get expert opinion relative to the future of commercial aviation.

As we discovered in Chapter IX, there is one grave fallacy connected with the quoting of authorities. It is that usually just as many so-called authorities can be found on one side of a question as on the other. For this reason, among others, skilful debaters use testimonials sparingly.

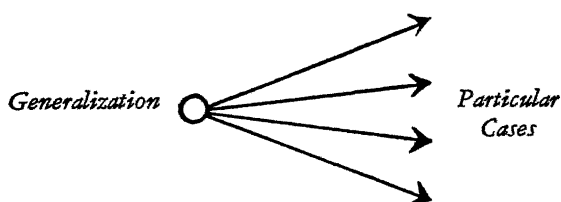
If testimonials are used, the debater should be sure that his authorities are really that. Lindbergh's knowledge of aviation does not equip him to speak authoritatively on the agriculture of the dust bowl. The Secretary of Agriculture would be a more competent authority on this subject.

Finally, reference to authority should be specific. "A senator recently said..." is insufficient. We must know *what* senator, *when*, and *under what circumstances*. To point out that our foreign trade is falling off, or increasing, as the case may be, is not enough. If we can quote the exact figures and dates from records of the Maritime Commission, however, our evidence is valid.

**REASONING:** Much more significant than the testimonials of authorities is sound thinking. As a matter of fact, the over-use of authority is not infrequently the lazy debater's method of avoiding thinking. To say that the powers of the President should not be increased because Senator Blank says they should not be is much less effective than to lead an audience step by step through a process of thinking to a realization that the granting of additional powers to the President would be dangerous and unwise.

Now there are only two types of reasoning procedure: *deductive* and *inductive*. Let us consider each one of them carefully, inasmuch as both types are valid in debating.

a. *Deductive reasoning* moves from a general law or principle to a specific application of that generalization, as illustrated in the accompanying drawing:



For example, given the general law that all men are mortal, we know that any given man is therefore mortal. If we accept the generalization as true, the particularization *must* be true if its terms unmistakably fall within the scope of the generalization. Thus the following reasoning would be fallacious:

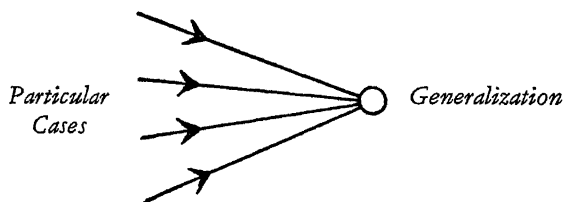
Some men are dwarfs;  
John is a man;  
Therefore John is a dwarf.

The fallacy lies not in any untruth in the generalization (for it is true) but in the failure of the generalization to include *all* cases of which John is one. Immediately we say, "Perhaps John is one of the men not included in 'Some.'"

Deductive reasoning is especially useful in debate if the speaker is able to call upon the audience's acceptance of general principles and then is able to show that the particular statement he wishes to prove falls within one of the accepted generalizations. For example, if the audience will accept the general principle that centralization of power is desirable, the debater is well on his way toward convincing that audience that *this* centralization of power (the increasing of the powers of the President) is desirable.

*b. Inductive reasoning* we shall divide into three parts—(1) *generalization*, (2) *analogy*, and (3) *reasoning from causal relation*.

First let us consider the *generalization*. Schematically it may be represented by the accompanying illustration.



A perfect generalization—one which allows no exceptions—is the following:

1. Every individual man who has ever lived in the past has been mortal;
2. Therefore all men are mortal.



But in argument the debater rarely comes across a perfect generalization. He will usually find that there are exceptions among his particulars. If, however, he finds the preponderance of evidence on his side, he is justified in overlooking a few exceptions. He may discover that in most cases the increasing of the powers of leaders has led to dictatorship and tyranny. Even admitting the off chance that the present case might be an exception, then, the debater may feel justified in arguing that the general rule may be drawn up that the increasing of a leader's powers *usually* leads to misuse of power, and hence that the proposal of the affirmation is undesirable.

As a matter of fact, if there were no possible exceptions, there would be no room for debate—one side would automatically win, for it could actually *prove* its case.

*Analogy*, as we discovered in Chapter IX, usually involves the comparison of like situations. If the debater is able to show that in a certain specific country conditions were in all essential respects comparable to conditions in our country, and that the increase of the President's powers in that country led to a tragic ending, he has done much to establish his case. It must be remembered, though, that in this type of analogy *all* major factors must be identical, or substantially so.

Another type of analogy, however, compares two distinctly dissimilar objects or situations. For example, the debater may contrast the experience of two countries, one of which avoided dictatorship by restricting the powers of the chief executive and the other of which eventually had to submit to dictatorship because of the granting of additional powers to its leader *just as the affirmative proposes to do in the present case*.

Finally, *reasoning from causal relation* assumes that a given cause usually results in a certain effect. If we already know the effect, we attempt to trace that effect back to its logical cause. If, as in the case of our own proposition, we do not know the effect, we may reason that the increase of the President's power will prove to be the cause of a theoretical effect, perhaps dictatorship. The debater must strive, of course, to show that the causal relationship actually exists. If he can do so, he has gone far in establishing his case. No argument based on the mere "conviction" of the debater himself will, of course, hold water. The debater who falls back on the avowal, "We believe," usually does so because he lacks arguments.

### *Terms Often Used in Debate*

Varied choice of words is as essential in effective debating, of course, as it is in any other verbal activity. Nevertheless, certain words and expressions are so consistently useful in debate that the successful debater must have them ever on the tip of his tongue, ready for instant use. Just as the clergyman, the lawyer, the doctor, the insurance salesman, and the football coach have a terminology all their own, so debaters have their stock words and expressions. Let us examine a few of these which will be of particular value to us in our debating activities. Certain of the terms included in the following list have been defined in the course of the present chapter, but they will nevertheless be listed here in order to make this glossary as complete as possible. In all cases the terms defined will be found useful in our daily use of language as well as in debating.

#### GROUP 1.

- a. Evidence* consists of statistics, facts, opinions of authorities, etc., offered in the attempt to render a debater's contentions "evident."
- b. An argument* is an arrangement of evidence, which, if effective, will convince.
- c. Proof* is the effect of convincing argument.

Thus we may hold two apples in one hand and two apples in the other. They constitute evidence, in a very simple sense. Then we may place all four apples on the table together and count them, thus systematically and purposefully arranging our evidence in argument form and establishing proof that  $2+2=4$ .

#### GROUP 2.

- a. Deductive reasoning* is that type in which we apply a general law (or an accepted generalization) to a particular case. Thus, if all dogs are quadrupeds, and this particular animal is a dog, then this particular animal is a quadruped.
- b. Inductive reasoning* is of three types. First, the *generalization*, in which we formulate a general rule on the basis of a great number of particular cases. Second, the *analogy*, in which we compare two like or unlike objects or situations. Third, *causal relation*, in which we assume that every effect has a cause and every cause an effect.

- c. *Statistics* are classified facts with emphasis placed upon numerical quantity. Thus we present statistics when we state that 100,000 copies of a certain book have been sold. (The term *statistical fact* is usually used when the singular form is called for.)
- d. A *fact* is an occurrence, condition, or statement of quality which is obviously true. Thus, that George Washington was the first President of the United States is a fact, whereas that the United States should build a larger navy is not a fact because it is not obviously true.
- e. A *theory* is the result of a line of reasoning not subject to absolute proof. Thus, when we state our belief that because of the widespread violations of international treaties the United States should increase its armaments, we are stating a theory.
- f. *Logic* as used by the debater is synonymous with *reasoning*. That reasoning which is sound is called *logical*; that which is unsound is called *illogical*.
- g. An *authority* is a person whose training, experience, or official position is recognized as qualifying him to express an opinion. Obviously the opinion must be related to the authority's field of specialization. A millionaire automobile manufacturer, as such, is not a suitable authority on family relations; and a famous physicist's opinions on economics are not authoritative, even though his opinions would be valuable if related to physics.

## GROUP 3.

- a. A *fallacy* is an error in reasoning. Any statement—a premise, a conclusion, an entire argument—may be *fallacious* (the adjective form of *fallacy*).
- b. *Quibbling* is the act of evading the point at issue by introducing irrelevant (see p. 306) or unimportant material or by asking petty questions designed to sidetrack the opposition. Quibbling is engaged in consciously by debaters who are inadequately prepared, and unknowingly by debaters who cannot think straight. Hence it is not an admirable practice.
- c. *Begging the question* is a type of fallacious reasoning in which the truth of a premise is assumed without its having been proved. When a debater argues that, "Inasmuch as we all rec-

ognize the evils of the sales tax, we should work incessantly toward its repeal," he is begging the question by assuming that all of us do agree on the truth of the premise. His opponents may show the fallacy of his conclusion merely by pointing out that he has "begged the question."

- d. A *bona fide* (bō'nā fī'dē) statement, fact, or document is one in which there is no deceit or fraud. We refer, for example, to an exact copy of a contract as a *bona fide* copy.
- e. *Valid* evidence, argument, or conclusion is that which is capable of being justified: It is founded on truth.
- f. *Consistent* statements and arguments are those which are harmonious with each other. When a debater first contends that all tax laws are faulty and later in the debate contradicts himself by saying, "Well, *some* of our tax laws need revision," he is guilty of inconsistency.
- g. A *tenable* conclusion is one which can be defended; an *untenable* conclusion is one which cannot reasonably be accepted. The conclusion, for example, that all tax laws should be repealed because sometimes public funds are misappropriated is, we may say, *untenable*.
- h. *Relevant* evidence is that which is logically related to the question under discussion; other evidence is *irrelevant*. Thus a discussion of the lifelong friendships formed in college organizations, though it might be exceedingly interesting, would probably be highly irrelevant in a debate on the wisdom of centralizing our educational system in Washington, D.C.

#### GROUP 4.

- a. *Objective* reasoning is that reasoning which is as independent of personal feeling as possible. Thus, if we examine a problem objectively, we look at all its aspects impartially, ruling out personal prejudice and emotion as far as we are able to do so.
- b. *Subjective* reasoning, the opposite of objective, allows for intensely personal interpretation. It is colored by the personality of the thinker himself. Thus, when three persons witness an accident and offer three different versions of what happened, at least two of them saw the occurrence subjectively. Obviously, effective debating must be as objective as we can make it.
- c. The *issues* of a debate are the controversial items which give rise to the difference of opinion.

- d. *Analysis* of a proposition or an argument is the breaking down of that proposition or argument into its elements for the purpose of critically evaluating it. Analyzing a proposition involves study of the background of the question, definition of terms, decision as to issues, etc.
- e. The *burden of proof* always rests on the affirmative at the beginning of a debate. That is, the task of the affirmative is to establish its contentions, for if the affirmative fails to do so, the negative automatically wins the debate. In other words, the affirmative must at the outset take the offensive; the negative, the defensive.
- f. We *deduce* when we logically arrive at conclusions as a result of a line of argument. These conclusions, then, are said to be *deduced*. Thus we may say, "Judging from all the evidence which the members of the opposition have presented, we deduce that they favor state, instead of federal, control of public utilities."
- g. A debater *attempts to prove*, rather than *proves*. If a proposition is truly debatable, neither side can prove its contentions. Furthermore, an audience is more apt to be sympathetic toward the modesty of a debater who *attempts to prove* than toward the conceit of a debater who over-confidently asserts that he has *proved*. Similarly, an argument should not be said to "prove beyond a shadow of a doubt," but, rather, to "seem to indicate."
- h. "Mr. Chairman, Friends," or "Mr. Chairman, Ladies and Gentlemen," is the present-day debater's customary salutation at the beginning of each of his two speeches. The custom of specifically addressing everyone within hearing distance at the beginning of each speech has long since been discontinued. That is, the "worthy opponents" and "honorable judges" are nowadays included as "friends" or as "ladies and gentlemen."

## GROUP 5.

- a. The *constructive* speeches are devoted largely to the presentation of each team's case, although a certain amount of refutation (see *b* of this group) is invariably combined with the constructive arguments.
- b. *Refutation*, or *rebuttal*, is chiefly confined to the speeches which follow the constructive part of the debate. Refutation consists

of direct attempts to disprove the case of the opposition. The verb form *refute*, by the way, is in much better use than *rebut*, though either word is usable.

- c. To *rise to a point of order* is to interrupt the speech of an opponent for the purpose of challenging one of his statements. The only time in the debate, however, when a speaker may thus interrupt an opposing speaker is during the final rebuttal speech of the affirmative, which, as we shall see, is the last speech of the debate. If in this last speech the debater introduces "new" arguments (that is, arguments not definitely related to the refutation of arguments of the negative) or makes a misstatement of fact, any negative speaker may interrupt, addressing the chairman as follows: "Mr. Chairman, I rise to a point of order." Upon being recognized by the chairman, the negative debater may then briefly state his objection, though he is not permitted to enter into argument concerning it. Unless the point is of supreme importance, however, the negative will gain more audience sympathy by remaining silent than by appearing to be quarrelsome.

#### GROUP 6.

Reference to specific members of his own or of the opposing team often causes embarrassment to inexperienced debaters. It is well, then, for the beginning debater to become familiar with terms which are suitable and convenient for use in such cases.

- a. *Colleagues* (köl'ëgz) is the word used to refer to a debater's teammates. Thus a debater may say, "My colleague, the first speaker of the affirmative, has clearly outlined our case."
- b. A debater refers to the opposing team in some such manner as the following:
- "The gentlemen (or ladies) of the opposition," "The gentlemen (or ladies) on the other side of the house," "Our opponents in this debate," "The third speaker for the affirmative," "The gentleman (or lady) who has just left the floor," "The speaker who preceded me."

#### GROUP 7.

Certain types of expressions, such as the following, should be definitely avoided by the debater:

- a. Weak and indefinite expressions, such as "I think," "Some

authorities state . . .," and "I forget who said this, but . . .," invariably result in loss of audience confidence.

- b. Faulty grammar and diction should, of course, be avoided. A grammatical mistake, especially if it is a serious one, may result in temporary loss of audience attention if not in actual misunderstanding. The debater should strive to use the exact word at all times. For example, he should understand the difference between *deduce* and *deduct*, and between *imply* and *infer*.
- c. Discourteous references to the opposition should be carefully avoided. To accuse the other team of "lying" is to be condemned, even if the charge is true. Reference to the contentions of the opposition as being "crazy" or "silly" will rarely gain audience approval of the accuser's tactics.
- d. Awkward expressions, such as the following, place the person who employs them in an unfavorable light: "The *guy* that just spoke," "The *other fellow* on our side. . ."

#### EXPERIENCE 165

##### *Testing your knowledge of debate terms*

¶ This Experience consists of a review designed to help you test your skill in the use of the terminology which you have been studying. As you prepare your responses to the various parts of the Experience, you should refer frequently to the preceding few pages, but you should participate in the class discussion of the Experience without the use of notes.

1. What is evidence?
2. Of what does argument consist?
3. What would you say the difference is between proof as the mathematician defines it and as the debater defines it?
4. Which must come first, inductive or deductive reasoning? Justify your response.
5. What are statistics? Locate ~~some~~ authentic statistics and use them in a simple statement.
6. How would you distinguish between fact and theory? Present one fact and one theory.
7. Define the term *logical reasoning*.
8. What is analogy? Devise a sound argument in which you employ analogy.

9. Explain why a debater should or should not quote the following famous persons on the subjects mentioned:

- a. Colonel Lindbergh on soil conservation
- b. The president of Columbia University on problems of education in America
- c. Benito Mussolini on labor conditions in the United States
- d. Henry Ford on problems of hygiene
- e. Your local chief of police on crime in your community

10. What is fallacious reasoning?

11. Use *bona fide* in a sentence.

12. What is a valid conclusion?

13. Why is it or is it not tenable on the basis of all the evidence you know to state that February is usually the coldest month in the year? Defend your response.

14. If we ask a friend his opinion on the political situation in his state and he replies, "I have always voted the Democratic ticket and always shall do so," what adjective will we apply to his remark as it relates to our question?

15. Which of the following statements appear to you to be objective and which subjective? Defend your conclusions.

- a. "The radio program depicting an imaginary attack on New York City was so realistic that I could smell the smoke of burning buildings, I could actually hear the cries of wounded and dying people, I could even detect the odor of poison gas in the air!"
- b. "There is nothing at all wrong with America. We have reached such a high plane of culture that no further progress is needed. Our government is perfect, and our people are without exception happy and contented."
- c. "This is a very backward town. The people are old-fashioned, the mayor's a crook, the schools are filled with poorly prepared teachers and lazy pupils, and there's not a job available for an honest, hard-working man."
- d. "We of the affirmative cannot pretend that our case tonight will prove flawless. We do believe that by and large our proposals will be found worthy of consideration, but we shall welcome criticism of them in the interests of truth. If irremediable faults are detected in the program which we propose, we shall be only too ready to admit them."



16. As far as you can judge without thorough research, what are the issues involved in the following proposition?

Resolved, that our school should foster the physical well-being of its pupils by requiring that every able-bodied pupil participate in some form of athletics.

17. On which side does the burden of proof rest at the beginning of a debate? What does this fact imply as regards the chief duty of the affirmative? Of the negative?

18. If a debater consistently asks petty questions of the opposition, what is he said to be doing?

19. Of what fault is a debater guilty when he argues in the following manner?

"Since the entire country is convinced that the best way to avoid war is to arm to the teeth, Congress should immediately appropriate funds sufficient to triple the size of the army, navy, and marine corps."§

#### EXPERIENCE 166

##### *Practicing the use of debate terms and procedures*

¶ Put the following statements into more correct, graceful, or courteous form, depending upon the faults you detect in them. Write out your revised statements and bring them to class for discussion.

1. The other fella on our side has introduced our case.
2. We of the affirmative deduct from the arguments of the negative that they favor reforestation of some type.
3. In conclusion, Ladies and Gentlemen, let me point out that we of the affirmative have definitely proved tonight that federal judges should be elected.
4. The statistics we have just presented prove beyond argument that Fascism is a failure.
5. I shall now attempt to rebut the contentions of the last speaker for the negative.
6. Mr. Chairman, inasmuch as we of the negative have no further opportunity to speak in the course of this debate and since the final speaker of the affirmative has just made a statement contrary to fact, I wish to call his error to the attention of the audience and to present our point of view concerning it.

7. I guess it was former President Herbert Hoover who stated in 1929, I think it was, that we had reached a new plateau of prosperity, or something.

8. A recognized authority on the question of flood control recently published an article in one of our better magazines in which he proposed a very practical plan for the control of the Ohio and Mississippi rivers.

9. When I say that we of the negative believe in peace, I do not wish to infer that we believe in peace at any price.

10. The negative has apparently implied from our arguments that we favor the passage of this bill at once.

11. The affirmative has lied all evening about the facts of the case.

12. The crazy arguments of the negative should not be permitted to mislead you. §

### *Conducting the Debate*

*THE TWO SIDES:* Although there may be several "sides" to a given proposition, for purposes of formal debate only two sides are set up, the *affirmative* and the *negative*. One side, the affirmative, says "yes" to the proposition, whereas the other side, the negative, says "no." Since the affirmative, as was pointed out before, must assume the burden of proof, that side is always given the privilege of opening the debate, just as the prosecution in a legal trial must develop its case before the lawyers for the accused are able to plan their defense.

The affirmative is also permitted to deliver the final rebuttal speech of the debate. Thus, in a debate between teams of three persons each, the order of the constructive speeches is as follows:

1. First affirmative speaker
2. First negative speaker
3. Second affirmative speaker
4. Second negative speaker
5. Third affirmative speaker
6. Third negative speaker

And in the rebuttals, the following order obtains:

1. First negative speaker
2. First affirmative speaker
3. Second negative speaker

4. Second affirmative speaker
5. Third negative speaker
6. Third affirmative speaker

The affirmative, then, opens and closes the debate.

*THE TEAM'S INTERNAL ORGANIZATION:* Now, it should be obvious that if a team of two or three members is concerned with the task of convincing an audience that its particular point of view is more sound than that of the members of the opposition, there must be careful organization of personnel, subject-matter, and purposes within the team itself. If each speaker is permitted to proceed on his own, as it were, much needless repetition and consequent waste of time and loss of audience attention will result.

A debate team's purpose is identical with that of a salesman, the aim of both being to sell something to somebody. Similar psychological approaches are therefore employed in debating and salesmanship. (For the discussion of salesmanship, refer to pp. 52-60.)

Every successful salesman recognizes the necessity, first of all, of establishing pleasant relations between his prospective customer and himself. He may accomplish this end by talking for some time about certain known interests of the customer before he even mentions the goods he wishes to sell; he may establish congenial relations by telling an amusing story or two, or by presenting a small gift to the customer, or by wearing a pleasant smile and being groomed attractively. He certainly will have gone a long way toward losing a sale if he meets his customer with a scowl on his face and a bitter tongue in his mouth.

Now, the first speaker on a debate team, in his attempt to win the good-will of his audience, will rarely devote much of his or its time to telling jokes (though occasionally he will open his speech by telling one pertinent to the issues at hand), but he will, if he wishes to be an effective lead-off man, pay particular attention to the development of a friendly, courteous platform manner. His approach will not be too abrupt. Rather he will work gradually from the known interests and prejudices of his audience to the laying of the foundation for his team's case. He sometimes will expect to accomplish no more than two ends: the establishment of congenial speaker-audience relations and the introduction of the case which the rest of his team expects to present fully in later speeches.

Usually, however (and especially if his team is composed of only two speakers, as is nowadays not uncommonly the case), he will proceed as quickly as possible from his introductory function to the actual presentation of arguments.

The second speaker of a three-man team, though he must take care not to counteract the speaker-audience harmony already established, assumes the task of presenting the meaty content of the team's case. If there is a "logician," a profound thinker, on the team, he should be the second speaker. His major task, of course, is to present in an interesting, convincing manner material which might otherwise be dry and lackluster. His speech is comparable to that portion of a salesman's plan of attack during which he shows his goods.

Finally, when the third speaker on a debate team rises to speak, the need has risen for "clincher" tactics. Just as the salesman gathers momentum as he proceeds in his attempt to sell, so should the final debater of the team strive to reach a climax. Thus the most stirring, resourceful speaker on the team should normally be assigned the task of winding up the argument. He should be warned, however, against overdoing his forcefulness. Cocky, "chip-on-the-shoulder" debating, fortunately, is no longer common.

Inasmuch as the third speaker closes his team's constructive case and its rebuttal, as well as because of the fact that, by the time he speaks, the opposition has probably presented a mass of arguments which require refutation, he should be the most skilful speaker on the team in coping with emergencies. Every member of an effective team must be a resourceful extemporaneous and impromptu speaker, but since final impressions are apt to be especially lasting, the final speaker should, if anything, be more, rather than less, resourceful than his teammates.

Although theoretically the function of the affirmative is to propose and that of the negative to refute, in actual practice the affirmative is not infrequently forced temporarily to abandon its own case in order to attack a counter-proposal of the negative. The affirmative, then, is obliged either to uphold its own plan or to do that plus attacking alternate proposals of the negative. The negative, however, may adopt any one, or any combination, of the following four policies:

1. It may devote itself entirely to direct attack upon the case of the affirmative.
2. It may defend the *status quo* (conditions as they are).

3. It may admit certain evils of the *status quo* but recommend relatively minor adjustments.

4. It may foster a proposal for change different from that of the affirmative.

Not infrequently, of course, a negative team will successfully combine two or more of the above procedures.

*REBUTTAL:* Years ago, when constructive speeches were invariably "canned," the feeling was common that a debate didn't really begin until rebuttal. The existence of this attitude was due to the fact that a direct clash, a locking of horns, was impossible until the debaters began to speak extemporaneously. In debates in which rebuttals had been "canned," direct clash occurred only incidentally or accidentally.

With the introduction of extempore speaking throughout the debate, however, debates became actual contests from the beginning of the first constructive speech to the end of the final rebuttal. The result is that there is usually today no great difference between constructive and rebuttal speeches as regards the nature either of the content or the manner. As a matter of fact, audiences are quick to detect and frown upon differences in manner, particularly between the two major divisions of a debate.

On the other hand, though refutation is nowadays scattered throughout the constructive portion of the debate, *no constructive arguments may be presented in rebuttal*. In other words, refutation speeches should be devoted exclusively to defense of materials presented earlier. A debater should not attempt, of course, to refute everything the opposition says. In the first place, an honest debater will not infrequently be forced to agree with the opposition. To disagree for the sole reason that the two teams are engaged in a formal debate is certainly a form of dishonesty. In the second place, the short time available to each debater necessitates his selecting those issues which are especially significant, and refuting only those. To quibble over whether there are 5,340,563 or 5,340,263 pupils in public high schools in the United States is not only to waste valuable time but to lose audience respect.

Now, the organization of material for rebuttal has been a particularly vexing problem since the system of memorizing rebuttal speeches became generally discarded. The question is, Which speaker

will refute which arguments? Probably the easiest method of organizing rebuttals is to assign each speaker to the refutation of the arguments of a particular opponent. Thus, the first affirmative speaker will be held responsible for refuting the arguments of the first negative speaker, and so on. Although this method is doubtless the simplest for an inexperienced team, it is extremely wasteful of time and conducive to general audience confusion. Let us examine an illustration of the way such a method would work out.

In a debate on the proposition, "Resolved, that capital punishment should be abolished by federal law," suppose that the negative debaters have been assigned the refutation of the arguments of specific affirmative speakers. As the debate proceeds, the three affirmative debaters consider the following points:

First affirmative:

1. The sociologist's concept of the responsibility of society for the individual's conduct
2. Introduction of second affirmative speaker's argument that capital punishment is not a crime deterrent

Second affirmative:

1. Capital punishment is not a crime deterrent
2. The fallacies inherent in "states' rights" in such a matter as crime legislation

Third affirmative:

1. Continuation of second affirmative speaker's argument that crime legislation should be national in scope
2. Concluding arguments embodying
  - a. The responsibility of society for the individual's conduct
  - b. The ineffectiveness of capital punishment as a crime deterrent
  - c. The fallacies of "states' rights" in crime legislation

It will readily be observed that in refutation of the arguments of individual debaters the negative will inevitably waste time, for both the first and second negative speakers will refute arguments having to do with capital punishment as a crime deterrent, while the

third negative speaker will be obliged to refute arguments respecting the three main issues already handled by his colleagues.

Furthermore, the scattering throughout the debate of arguments refuting a certain issue will tend to leave the audience in a hopelessly confused state of mind. The team's goal of a unified presentation of its case will be thwarted, and the consequent reaction will probably be fatal to the team's hopes for victory.

In all ways except simplicity a superior method of organizing rebuttal is on the basis of division of issues rather than on the basis of speakers. In order to apply this method, the coach or team usually selects a captain of rebuttal, whose task is to prevent unnecessary duplication by assigning to himself and to his colleagues the various opposition arguments as they emerge. Thus, a negative team debating in opposition to the affirmative case outlined on page 316 might divide its refutation as follows:

First negative rebuttal:

Society is *not* responsible for the individual's conduct.

Second negative rebuttal:

Capital punishment *is* an effective crime deterrent.

Third negative rebuttal:

1. American principles of government demand continued adherence to the principle of "states' rights."
2. Summary of refutation.

The negative's refutation is thus more economical of time, as well as more likely to hold audience attention, than is the case if the speaker-for-speaker system is employed.

*THE CHAIRMAN AND THE TIMEKEEPER:* Since a debate is a contest, it must be presided over by an impartial official, called the *chairman*. Like the referee in a football game or the umpire in a baseball game, the chairman of a debate must see to it that the rules are obeyed and that one side has as fair a chance as the other in its attempt to win the decision of the judges or the approval of the audience.

Since the duties of the chairman of a debate are identical in most respects to those of the chairman of any public meeting (see pp.

257-261), we shall discuss here only those few additional obligations imposed by the contest factor upon the debate chairman.

1. The debate chairman must be thoroughly familiar with the customs of debate.

2. The debate chairman must enforce the time restrictions agreed upon before the debate.

3. After the chairman has introduced a given speaker, he should remain standing until that speaker has addressed him.

4. If agreed upon in advance, the chairman may speed up the rebuttals somewhat by making some such statement as the following as he introduces the first rebuttal speaker: "Mr. Wright will open the refutation for the negative, after which the two sides will alternate in rebuttal without further introductions."

5. The chairman of a debate should be extremely careful in making any comments on the proposition under consideration, as a remark made by him may relate to material which one team or the other wishes to introduce in its own way or may even be actually, though unintentionally, prejudicial to the ultimate success of one of the teams. He may perhaps appear somewhat curt and abrupt, but he is on much safer ground if he opens the debate in some such manner as the following:

"Ladies and Gentlemen, we welcome you here tonight to participate in this debate between the affirmative team of Winston High School and the negative team of Franklin High School on the proposition, 'Resolved, that the term of the President of the United States should be increased to six years, and that he should not be eligible for re-election.' The first speaker for the affirmative is Mr. Gordon Sims. Mr. Sims."

6. At the conclusion of the debate the chairman should ask an usher to collect the ballots (if a decision is to be rendered), call a representative of each team to the front of the platform, open the ballots, announce the decision, thank the audience for its attention, and close the meeting. The chairman should not comment publicly on the decision or permit either team to do so while he remains in charge. If no decision is to be rendered, the chairman may close the meeting by making a few careful remarks relative to the quality of the debating, followed by thanking and dismissing the audience.

Finally, though the chairman may, if he wishes, keep time himself, tapping on his chair to signal to the speaker when his time is up, the



practice of appointing two official timekeepers (one to represent each team) is more desirable. These timekeepers use a single watch, one of them simply raising his hand when time is up. By arrangement with the teams, the timekeepers may also give warnings when thirty seconds or a minute of speaking time remain for a given debater. Though any time limits may be decided upon for a given debate, the debater is usually allowed ten minutes for his constructive speech and five minutes for his rebuttal.

### *Judging the Debate*

Without doubt one of the most perplexing problems connected with debating is that concerned with "who *won?*" For a quarter of a century discussion of the relative merits of decision and non-decision debates has been lively if not actually violent.

True as it is that anticipation of a decision furnishes a powerful incentive to serious, hard-hitting debate, it is likewise true that the desire for a favorable decision has not infrequently been the major cause of discourteous and dishonest conduct among debaters. If the enthusiasm of a debate team is directed toward energetic but honest presentation of its side of the argument, and if the decision is rendered by a critical and impartial judge or group of judges, the decision debate is perhaps superior to the non-decision debate because it holds up a definite and immediate goal toward which both teams may work.

Many methods of arriving at decisions have been devised at various times in an effort to arrive at the best one. The traditional system involved three expert judges, who were charged with the task of answering the question, "Which team did the superior debating?" Convictions and opinions as to "rightness" of the respective sides were theoretically barred, though practically, of course, no human judge can render a completely objective decision. Everything one does or says, debate judging not excepted, is colored by one's past thinking and experience.

A later development in the same type of decision is that in which a so-called critic-judge publicly renders as objective a decision as possible, after which he either publicly or privately explains his reasons for having decided as he did. This procedure is superior to the first one described for the reason that it leaves less chance for the out-and-out "Well, I just feel that way" decision. Usually the critic-judge

is hesitant about stating publicly (as one such judge recently did), "I voted for the negative because *you can't show me that...*" Needless to say, a judge who admits that he cannot be shown is not qualified to render a sound decision as to the merits of the debate itself.

A third type of decision which is especially effective before impartial audiences is the audience decision. If the town in which the debate is conducted is the home of neither the affirmative nor the negative, or if both teams are from the community in which the debate is held, the audience decision is probably the most lifelike of all types, for it requires the debater to sway groups of people, rather than isolated individuals. Attempting to convince a single judge can hardly be called *public speaking*.

An audience decision usually takes one or another of three forms.

1. The audience decision may be a "legislators' vote." That is, each member of the audience is given a ballot on which he merely writes, at the close of the debate, the word *affirmative* or the word *negative*, according to his own convictions on the question under debate. No indication is offered as to whether his opinion was influenced by the debate or not. The team wins which receives the greater number of votes.

2. The audience decision may be a "critics' vote." This method demands that the members of the audience vote for the team which they think did the better debating. Theoretically, opinions as to subject-matter do not enter into these decisions, but practically, of course, the average member of an audience is even more subjective than the single judge discussed on page 319. Without realizing what he is doing, he will usually think that the team with whose position he agrees has actually done the better debating.

3. The third and by all odds the best type of audience decision is the "shift-of-opinion" type. This system requires each member of the audience to indicate his belief regarding the proposition to be debated before the debate begins, and likewise after it has ended. All ballots which show no change of opinion during the debate are then thrown out, and the remaining ballots are divided according to the direction of shift. If the affirmative has caused twenty persons to change their opinions, while the negative has caused only fourteen to do so, the affirmative has won the debate.

On the next page is a typical shift-of-opinion ballot:

## SHIFT-OF-OPINION BALLOT

*To the audience:* The proposition to be debated this evening is

"Resolved, that an amendment to the federal Constitution should be passed providing for a majority vote of the people before war may be declared."

Will you kindly express *your personal opinion* on this question by marking this ballot both before and after the debate?

*Before the Debate*

- ☐ I *do* believe that a constitutional amendment should be passed providing for a majority vote of the people before war may be declared.
- ☐ I am undecided on the question.
- ☐ I *do not* believe that a constitutional amendment should be passed providing for a majority vote of the people before war may be declared.

*After the Debate*

- ☐ I *do* believe that a constitutional amendment should be passed providing for a majority vote of the people before war may be declared.
- ☐ I am undecided on the question.
- ☐ I *do not* believe that a constitutional amendment should be passed providing for a majority vote of the people before war may be declared.

PLEASE DO NOT SIGN YOUR NAME.

## EXPERIENCE 167

### *Participating in an actual debate*

¶ Examine the list of propositions for debate which you devised in connection with Experience 164, page 297. Bring your list to class again, prepared this time to decide with the other members of the group upon four or five propositions for a series of classroom debates.

As far as possible on the basis of your interests and particular ability, your teacher will assign you to be a first, second, or third speaker on a debate team which will prepare to uphold one side of a given proposition. You should meet with the members of your team for the purpose of planning the team's case as well as your part in presenting it. Then you should bring everything you have learned to bear upon your preparation of your speech and for participation in rebuttal. You will be allowed five minutes for construction and two minutes for rebuttal.<sup>2</sup>

Your teacher will also appoint a chairman and a timekeeper for each debate. The class should decide upon which method of judging, if any, it wishes to adopt for this particular series of debates. §

### *Public Discussion*

No doubt as we discussed and debated various propositions in connection with our thinking about team debating, all of us occasionally felt that there were in reality not just two sides, but many sides, to the questions under consideration. Perhaps as we debated in favor of a certain point of view, we recognized and should have liked to admit the truth of certain contentions put forth by opposing speakers. This we probably did not do, however, because we were engaged in formal debate, and formal debate discourages agreement with the opposition on any except exceedingly trivial matters.

It was because of a desire on the part of certain debaters and debate coaches to pursue the truth wherever it might lead them that public discussion was revived in our schools a few years ago and has since become a popular activity among debaters. As old as civilization itself, public discussion certainly may not be called a revolutionary form of public-speaking activity. Councils of war among savages, the Athenian popular assembly, and the Roman Forum are a few evidences of the place which public discussion occupied in men's lives in the past. At the present time, legislative bodies, cabinets, city councils, school boards, clubs—all of these and thousands more—indicate by their various activities the significance of public discussion in contemporary society.

As a matter of fact, we ourselves have frequently participated in

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<sup>2</sup>If your teacher decides that the number of students in your particular class or the length of the class period warrants doing so, he may divide the class into teams of two members each, instead of three members.

public discussion of various sorts, in and out of school. Our class has been a forum from its very beginning, but particularly in our conversational activities in Chapter II and our impromptu discussions in Chapter X. Indeed, since public discussion is in reality informed conversation, it might be well for us to review those portions of Chapter II which concern the needful characteristics of effective conversation.

Probably the fundamental difference between debate and public discussion is that whereas the former usually widens the breach between the "sides," the latter aims throughout to close the breach and thereby to aid participants in reaching a position of substantial agreement.

In public discussion, therefore, no stigma is attached, as in debate, to a participant's agreeing with another speaker whose position was somewhat different from his at the outset of the discussion. As a matter of fact, the participant in public discussion is pleased when he is able honestly to agree with another speaker, for by that token he is encouraged to believe that ultimately the group will reach common ground. Whenever disagreement among members of the group becomes apparent, an impromptu debate results on the point or points at issue. At all times, however, each participant should be ready and anxious to admit an error when it is called to his attention.

The first step in preparing for a public discussion is to find a half dozen or so persons who are interested enough in a certain question to conduct the necessary amount of research upon which the success of the discussion will depend. Then these persons conduct their investigation just as in the case of preparing for any other speech situation. Though they will doubtless find themselves forming a point of view as they read and think about the discussion question, they nevertheless should enter the discussion with no final judgments. The very purpose of the discussion will be thwarted unless the individuals involved enter it in order to discover the truth, rather than for the purpose of airing their own preconceived convictions.

When they finally meet, then, participants in public discussion find on the platform a large table and several chairs, the latter so arranged around the table that the audience will have an unobstructed view of the proceedings. The chairman, who may or may not be one of the speakers, seats himself at the end or side of the table farthest away from the audience, and the speakers range themselves on either side of him, as shown in Figure 7 on page 324.

The chairman, remaining seated, opens the discussion by stating the question and outlining the issues. He then proceeds to call successively upon the several speakers, each of whom, rising or not, as he wishes, briefly states his point of view. When these preliminaries

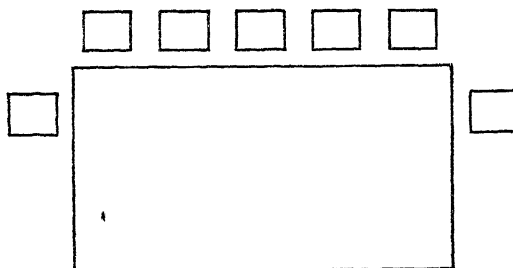


Figure 7.

have been taken care of, the discussion proceeds without formal organization. Strict parliamentary rules are not necessary or even desirable, but no speaker should speak without first having received recognition from the chairman.

The chairman's task throughout the discussion (unless he is one of the speakers) is solely that of coördinator. He sees to it that speakers keep to the subject, he summarizes occasionally, and he asks for further discussion of indefinite or controversial points of view. At the conclusion of the discussion he attempts to state the conclusions reached, if any. He may also invite the audience to ask questions which have not been satisfactorily answered in the course of the discussion.

#### EXPERIENCE 168

##### *Participating in a public discussion*

¶ Examine the following list of questions. Select one of them (or devise another more to your liking) which you would like to discuss with other interested persons.

1. How may we work most effectively toward the establishment of permanent universal peace?
2. Should state lines be obliterated in the interests of more economical government?
3. Should the United States government deport all alien Communists? Fascists?
4. How can we eliminate graft among public officials?

5. Should our high school operate a trade school?
6. Should children under ten years of age be permitted to see very exciting moving pictures of the gangster, cowboy, and monster types?
7. Would student government be practical in our schools? (If your school has student government, wherein may it be improved?)
8. What can be done to improve the farmer's economic status?
9. Should all persons over sixty-five years of age be forced to retire on a pension in order to give young people greater opportunity to secure work?
10. Should armament manufacture be a government monopoly? §

Discuss with your classmates the above list of questions and, if possible, divide yourselves into groups of from four to eight persons, each group with a specific question which interests it. If you are unable to agree with several other persons on a question, your teacher will have to assign you to one group or another. He will also appoint a chairman for each group.

When it has been settled as to which group you belong to, you should begin to read and think about the question which you are going to discuss. You will be given two or three days in which to conduct your research, after which your group will present its discussion of the question, with the rest of the class as audience.





*PART FOUR*

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*“Where Every Man Must  
Play a Part”*

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### CHAPTER XIII

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## *We Read Aloud*

EARLIER in our present study we discovered that the oralization of thought serves two major ends: the increased clarification of the speaker's thinking and the communication of his ideas to other persons. Of course speaking in public may incidentally accomplish other desirable results as well. It may develop the speaking voice, it may serve to diminish excessive self-consciousness, it may contribute to social understanding—but the two most immediate and certain results are unquestionably self-clarification and the transfer of ideas.

Another decision which we made earlier was that, although the oralization of thought does serve the two ends just mentioned, the *public* expression of our ideas must clarify our thinking only incidentally. Communication is the principal, if not the only justifiable, goal of the speaker when an audience is present. The speaker who states at the outset of his address that he "merely wishes to think aloud for a few minutes" is either misleading his audience or failing to accept the fundamental responsibility of any public speaker: *to communicate as effectively as possible with his audience.*

Public oral reading is no different from public speaking in the respects just discussed. We shall always in our reading accomplish increased clarity of understanding for ourselves, but our chief objective must invariably be communication. Otherwise we have no right to

expect an audience to listen to us. As in speaking, in reading also, then, we must study the needs, capacities, and interests of our audience before and during our oral interpretation of literature. Furthermore, before we take the platform, we must thoroughly understand that which we intend to read. The major portion of our self-clarification must be completed before we presume to appear in front of an audience.

### *Preparing to Read to Others*

We have probably learned in the course of our speech experiences that the vocalization of an idea involves much more than the mere correct uttering of words in their proper order; and oral reading is similar to public speaking in this respect. Recognition and correct utterance of individual words are, of course, fundamental to effective reading, but these two phases of accurate oral communication are not enough. Words might be compared with the bricks of which a building is constructed. Without them there could be no building; yet when we look at the completed structure, we don't see the individual bricks—we see a unified *whole*. Each brick—or each word—is a necessary part of the entire building—or composition—but no intelligent person would seriously contend that one brick in a building or one word in a novel, for example, is of any particular value in and of itself. *Each brick or each word is a means to an end.*

In an earlier chapter (see pp. 192 and 193) we discussed two types of speakers, the exponent and the proponent. We discovered that the exponent presents provable truth, whereas the proponent allows his emotions to influence his points of view. The exponent, we found, is objective, whereas the proponent is subjective.

Similarly, we now find that literary compositions possess what we may term *logical content* and *emotional intent*. Every worth-while composition is constructed around a body of thinking which may be comprehended by close intellectual application: This "body of thinking" we may call the composition's *logical content*. Similarly all writings, since they are composed by human beings, reveal the emotional *intent* of their authors. If it were not so, our Supreme Court, for example, would never be forced to hand down a split decision on the constitutionality of a given law. The Justices of the Supreme Court are rightly interested not only in the logical content of the Constitution itself but in the emotional intent of its authors as well.

Even the written minutes of a business meeting tend unintentionally to reveal the emotional intent of the secretary through his very choice of words. That which seems significant to him will be worded more strongly, without definite design on his part, than that which to him appears to be of minor importance. Similarly, the very fact that we are human beings makes it impossible for an author to communicate an emotional appeal to us without communicating an intellectual one as well. Thus, as has been pointed out, every literary composition, regardless of its purpose, may be understood only by comprehending both its logical content and the emotional intent of its author.

On the other hand, the public oral reader owes it to both a given author and the audience before which he is reading to place emphasis on either the intellectual or the emotional appeal if, in the case at hand, the author clearly intended that greater stress should be placed on one than on the other. However, with a few exceptions such as the written minutes referred to above, literary compositions will be found to depend for their effectiveness upon an appropriate combination of these two appeals. Let us explore this point further by means of an Experience.

#### EXPERIENCE 169

##### *Adapting the manner of reading to the material and occasion*

¶ Decide in each of the following cases whether you as the reader involved would stress the logical content, the emotional intent, or both, in interpreting orally the material suggested before the audience described. Be prepared to discuss your decisions with your classmates.

1. As clerk of a legislative body you are called upon to read before that body a previously introduced bill providing for a new tax law.
2. Before a group of science teachers you, a student, are explaining an original experiment which you have just completed in the chemistry laboratory.
3. You are reading the famous story of the mother who appealed to President Lincoln to save her son, a Civil War soldier, from execution on the charge of falling asleep while on sentry duty. Your audience is composed entirely of mothers and fathers of war veterans.

4. You are reading the story about Jack and the bean stalk to a group of very small children.

5. As secretary of a club, you are responding to a request that a recent motion be read before it is voted upon. You have not studied the motion yourself.

6. You are reading an editorial on the futility of war, an editorial which stresses the waste of material goods. The editorial writer has not mentioned loss of life and limb. Your audience is a businessmen's club.

7. You are reading to a literature class one of Bret Harte's short stories. (If you are familiar with none of Bret Harte's stories, read "The Outcasts of Poker Flat," which you will find in your library. You will doubtless enjoy it.)

8. Before a literary club composed of your fellow students you are reading Longfellow's "Psalm of Life." (If you are not already familiar with this poem, find it in the library and read it.)

9. You have been asked to play the part of Mark Antony in a class presentation of Shakespeare's play, *Julius Caesar*, and are at the moment preparing to read the speech beginning, "Friends, Romans, Countrymen, lend me your ears." (You will find the speech on pp. 166-167 of this book.)

10. Before a class in social studies you are to read Carl Sandburg's poem, "Chicago." (If you are not familiar with this poem, you will find a copy of it in the library.) §

If the public oral reader wishes faithfully and effectively to reveal to his audience the intended meanings which an author symbolized on the printed page, he must devote his attention to numerous details which will contribute to the total effect if they are properly attended to or detract from that effect if they are slighted. In other words, the building which we referred to on page 330 is, after all, made up of individual bricks and boards and nails, each one of which must perform its given task or the entire structure may topple. Although a satisfactory total effect is the goal which we are striving to achieve, each small factor in that effect must receive due attention. "A chain is no stronger than its weakest link."

Before we are really prepared to read effectively in public, we must, therefore, examine various details which enter into what we call oral interpretation.

## EXPERIENCE 170

*Preparing to interpret a speech from a play*

¶ Suppose for the purposes of this Experience that you are preparing to read the following selection to a class in literature. The selection is a speech from Christopher Marlowe's play, *The Tragical History of Doctor Faustus*. List as many activities as you can think of which you must engage in before you will be adequately prepared to interpret the speech. Make your list as specific as possible and bring it to class for comparison with the lists of your classmates.

Ah, Faustus,  
Now hast thou but one bare hour to live,  
And then thou must be damn'd perpetually!  
Stand still, you ever-moving spheres of heaven,  
That time may cease, and midnight never come!  
Fair Nature's eye, rise, rise again, and make  
Perpetual day; or let this hour be but  
A year, a month, a week, a natural day,  
That Faustus may repent and save his soul!  
The stars move still, time runs, the clock will strike,  
The devil will come, and Faustus must be damn'd.  
O, I'll leap up to my God! Who pulls me down?  
See, see where Christ's blood streams in the firmament!  
One drop would save my soul—half a drop.  
Ah, my Christ!  
Ah, rend not my heart for naming of my Christ!  
Yet will I call on him! O, spare me, Lucifer!—  
Where is it now? 'Tis gone; and see where God  
Stretcheth out his arm, and bends his ireful brows!  
Mountains and hills, come, come and fall on me,  
And hide me from the heavy wrath of God!  
No! No!  
Then will I headlong run into the earth.  
Earth, gape! O, no, it will not harbour me!  
You stars that reign'd at my nativity,  
Whose influence hath allotted death and hell,  
Now draw up Faustus like a foggy mist  
Into the entrails of yon laboring clouds,  
That, when you vomit forth into the air,

My limbs may issue from your smoky mouths,  
So that my soul may but ascend to heaven!

*(The clock strikes the half-hour.)*

Ah, half the hour is past!

'Twill all be past anon!

O God!

If thou wilt not have mercy on my soul,

Yet, for Christ's sake whose blood hath ransom'd me,

Impose some end to my incessant pain.

Let Faustus live in hell a thousand years,

A hundred thousand, and at last be sav'd!

O, no end is limited to damnéd souls!

Why wert thou not a creature wanting soul?

Or why is this immortal that thou hast?

Ah, Pythagoras's metempsychosis! Were that true,

This soul should fly from me, and I be chang'd

Unto some brutish beast! All beasts are happy,

For, when they die,

Their souls are soon dissolv'd in elements.

But mine must live, still to be plagu'd in Hell.

Curs'd be the parents that engender'd me!

No, Faustus, curse thyself, curse Lucifer

That hath depriv'd thee of the joys of heaven.

*(The clock strikes twelve.)*

O, it strikes, it strikes! Now, body, turn to air,

Or Lucifer will bear thee quick to hell.

*(Thunder and lightning.)*

O soul, be chang'd into little water-drops,

And fall into the ocean—ne'er be found.

My God, my God, look not so fierce on me!

*(Enter Devils.)*

Adders and serpents, let me breathe a while!

Ugly hell, gape not! Come not, Lucifer!

I'll burn my books!—O Mephistophilis!

*(Exeunt Devils with Faustus.)* §

The skilled poet is a person who comprehends effective relationships of words in the expression of ideas, and the successful *interpreter* of literature is he who understands words and phrases in the



light of a complete comprehension of *the whole composition*, be it play or poem or novel.

Thus our first obligation in connection with Experience 170 is to read the entire play, *The Tragical History of Doctor Faustus*, and to understand it as a whole. Until we have done this, we are insufficiently prepared to appreciate the agony of Faustus as he waits the coming of the devils at midnight. We are even unable to understand many of the allusions which a reading of the entire play makes clear. Such phrases as "the heavy wrath of God," "curse thyself," and "I'll burn my books" are almost meaningless unless we have read the play in its entirety.

One extremely effective method of testing one's own understanding of a piece of literature is to attempt to paraphrase the whole of it as well as various of its parts. A paraphrase is a comprehensive statement, in one's own words, of the story or idea of a given literary composition. Since we shall be talking about *The Tragical History of Doctor Faustus* for some time, let us try our hands at paraphrasing that play.

#### EXPERIENCE 171

##### *Gaining an understanding of a whole literary composition*

¶ Read the entire play, *The Tragical History of Doctor Faustus*, pausing to look up words and allusions only when the sense actually demands it. Then compose a paraphrase not more than one hundred words in length of the entire play. Prepare to read your paraphrase to the other members of the class, and to discuss it with them. §

Contemporary literary compositions are, of course, easier to interpret than older writings for many reasons, but all of these reasons have their basis in changing human customs and beliefs. Literature, as we have found, consists of ideas recorded by means of symbols—and both the symbols which man employs and the ideas which they represent alter from decade to decade.

For example, in *The Tragical History of Doctor Faustus* we discover that the highly intellectual Doctor Faustus believes in devils (even though we may say that they are imaginary ones). Nowadays, on the other hand, thinking persons are the victims of no such superstitious beliefs. In order fully to appreciate the play, then, we of today must attempt to understand the beliefs and superstitions of four hun-

dred years ago. This understanding may be achieved through a sympathetic reading of the play itself, or it may result from our study of history. No matter where or how we get it, this sympathetic appreciation of the civilization of the sixteenth century is nevertheless an absolute essential to our appreciation of the life and death of Doctor Faustus as revealed in Marlowe's play.

Words and their written and printed symbols were likewise different in many respects in Marlowe's day from what they are now. In order adequately to comprehend *The Tragical History of Doctor Faustus*, and hence to interpret it orally, we must learn the definitions and connotations of many words commonly used four hundred years ago which are out of date at the present time. These out-of-date words are quite different from so-called "hard words" such as *metempsychosis*, for the latter are still in good use among persons who understand them. Words like *thou* and *hast*, on the other hand, are distinctly words of another era.

#### EXPERIENCE 172

##### *Understanding the out-of-date words in Doctor Faustus*

¶ List as many different out-of-date words as you can find in Doctor Faustus's speech on pages 333-334 and opposite each word place a modern synonym. Opposite *thou*, for example, you will write *you*.§

#### EXPERIENCE 173

##### *Understanding certain "hard words" in Doctor Faustus*

¶ Once more read through Doctor Faustus's speech, this time listing the "hard words" whose meaning or pronunciation, or both, you do not know. Then look each word up in your dictionary, mark it for pronunciation, and write down its definition.§

#### EXPERIENCE 174

##### *Understanding groups of words in Doctor Faustus*

¶ On the basis of the context of Doctor Faustus's speech, as well as on that of your newly acquired knowledge of the meaning of certain "hard words," prepare to explain the meaning of each of the following phrases and sentences from the speech:

1. "...you ever-moving spheres of heaven,"
2. "Fair Nature's eye,"

3. "Who pulls me down?"
4. "See, see where Christ's blood streams in the firmament!"
5. "One drop would save my soul—"
6. "...rend not my heart for naming of my Christ!"
7. "Where is it now?"
8. "...and see where God  
Stretcheth out his arm, and bends his ireful brows!"
9. "Whose influence hath allotted death and hell,"
10. "...whose blood hath ransom'd me,"
11. "...no end is limited to damnéd souls!"
12. "...a creature wanting soul?"
13. "Were that true,"
14. "...dissolv'd in elements." §

When we wish to gain an appreciation of a painting, we do not approach it closely and examine each minute brush stroke of the artist. On the contrary, we stand at a sufficient distance to make it possible for us to view the painting *as a whole*.

By the same token, it is probably clear that ideally the oral reader would utter an entire literary composition "in one breath," thus presenting the whole idea or story as one unit. When an author writes a novel, for example, he desires to convey one unified impression to his readers. The reader, then, ideally should be able to "take in" that whole impression "at a glance," just as the person who views a painting "takes in" the entire painting at a glance. Such an act, however, is not only physically impossible for the oral reader but would involve powers of comprehension far beyond those possessed by any group of listeners. The next best procedure, then, would be to present entire acts or chapters or paragraphs without internal pause, but this again is impracticable for the same two reasons.

The only practical method is that of reading in units which may be called thought phrases, a method employed by all skilful oral readers. Now, a thought phrase may be a grammatical phrase or it may not be, depending on the idea involved. Furthermore, a thought phrase may consist of but one word or of a dozen words. Many times, for example, a single word conveys a wealth of meaning; usually, however, standing by itself, it carries very little. The word *building*, for example, is so vague when it stands by itself as to be almost totally meaningless. When we refer to the Capitol building,

however, we begin to convey an actual picture. *In the Capitol building* is even more meaningful.

Similarly, *clay* means very little to us. *Henry Clay* means more, and *a statue of Henry Clay* still more. When we link these two thought phrases with a verb, we may have the sentence, "A statue of Henry Clay stands in the Capitol building," and even in so short a sentence we find ourselves pausing slightly between the two thought phrases. We group the words of the first phrase together, as a matter of fact, because that phrase is really one word—it names an object. *Henry Clay* is not the complete subject, and neither is *a statue*. The subject is *a statue of Henry Clay* and is spoken as a unit as though it were actually one word. It is a thought phrase.

#### EXPERIENCE 175

##### *Reviewing earlier experiences in pause and rate*

¶ Turn to pages 151-154, and once more follow the directions given in Experiences 83 and 84. §

As we read aloud the quotations in Experiences 83 and 84, we discovered that sentences and paragraphs must not, in the final analysis, be thought to consist of words, but of ideas and thoughts and feelings. In interpreting the stanza from Gray's "Elegy Written in a Country Churchyard" we did not read first *The*, then pause, then read *curfew*, then pause, etc. On the contrary, we read as a unit the first entire line: *The curfew tolls the knell of parting day*. Then we paused, both for the purpose of breathing and of permitting our audience to think about what we had said and to recognize that another idea was to follow.

We also discovered as we again followed the directions given in the two Experiences that in most cases there is a close connection between punctuation and pause, but not always. We must bear in mind that in the oralization of thought no commas, semi-colons, and other marks of punctuation exist. Punctuation marks were devised as an aid to the transfer of thought from writer to reader—not from reader to listener. Intonations and emphases of the reader's voice and expressions on his face and movements of his body are so helpful in oral interpretation that he frequently finds it possible and desirable to overlook marks of punctuation (especially commas) and to unify in one spoken "phrase" larger bodies of thought than the writer is

able to include in a written phrase. Thus, though there may be a very short pause after the name *Samuel Johnson* (in Part B of Experience 83), the reader will not pause even long enough to take a breath at that point. The writer's appositive, *one of the most eminent English writers of the eighteenth century*, is so closely tied up with the subject, *Samuel Johnson*, that the reader almost entirely ignores the comma separating them.

In Part B of Experience 83 we find ten pauses (including those at the beginning and end of a passage) which coincide with punctuation marks, two pauses where there is no punctuation, and six places where there is no pause even though there is punctuation. If a person is engaging in impromptu reading, probably his best procedure is to pause at each punctuation mark. On the other hand, if he has time to prepare his reading, he should pay more attention to the ability of the audience to comprehend the logical content of the selection and the emotional intent of the author and to his own breathing requirements than to the commas and semicolons and dashes on the printed page.

The function of the pause as a device for permitting the reader to inhale is obvious. However, inasmuch as that function serves a purely mechanical purpose and the effective interpretation of the author's meaning is the paramount objective of the reader, we must at this time examine certain other than physiological ends which the reader achieves through pausing.

#### EXPERIENCE 176

##### *Investigating further the significance of pause*

¶ In each of the following items, most of which are quoted from famous pieces of literature, decide what purpose other than respiration is accomplished by the reader who pauses at the vertical lines indicated.<sup>1</sup> In order to determine the end gained in each case, you should read each passage both with and without the pause indicated.

1. *a. Reading | maketh a full man.*
- b. It is therefore Death alone | that can suddenly make man to know himself.*
- c. . . . but as for me | give me liberty | or give me death!*

<sup>1</sup>It should be noted here that these vertical lines do not necessarily indicate places for inhalation (as in Chapter VII) but only places for pausing.

2. *a.* So far as anyone knows, | for geological evidence is confusing, | there has been life on this planet for millions of years.  
*b.* Certainly, | as some pastures breed larger sheep, | so do some rivers, | by reason of the ground over which they run, | breed larger trout.
- c.* Whither, | midst falling dew, |  
 While glow the heavens with the last steps of day, |  
 Far through their rosy depths | dost thou pursue  
 Thy solitary way?
3. *a.* These are the times that try men's souls. | The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country.  
*b.* I now took a fancy to poetry; | my brother encouraged me.  
*c.* Teach me to feel another's woe, |  
 To hide the fault I see;
4. On our way to the club to-night, | when I regretted that Goldsmith would, | upon every occasion, | endeavour to shine, | by which he often exposed himself, | Mr. Langton observed that he was not like Addison, | who was content with the fame of his writings, and did not aim also at excellence in conversation, | for which he found himself unfit, | and that he said to a lady who complained of his having talked little in company, | "Madam, | I have but nine-pence in ready money, | but I can draw a thousand pounds." §

In Experience 176, as well as in other Experiences, we discovered that the reader, like the speaker, must concentrate on audience understanding. For *him* to comprehend fully what he is reading is not sufficient—he must convey the meaning of the author to the audience or he fails.

A rapid oral reader is therefore not necessarily an effective oral reader. To interpret accurately a literary composition, the oral reader must adapt his rate to the requirements of the composition itself as well as to the nature of the audience. A Bible story read in church, for example, will almost invariably be read more slowly than a nursery rhyme read to a group of very small children.

Obviously, then, the public oral reader will pause not only because he needs to breathe but for various other reasons. Each of the three quotations in the first group in Experience 176 illustrated the

significance of pause as a means of emphasizing specific words or phrases. Thus the audience's attention is focused on the words *reading* in *a*, on *Death alone* in *b*; and on *me, liberty*, and of course *death* in *c*.

The quotations grouped under 2 in the same Experience reveal the value of pauses as a method of subordinating minor or parenthetical parts of sentences. In *a*, the major thought the author wishes to express is that "So far as anyone knows there has been life on this planet for millions of years." The parenthetical idea, "for geological evidence is confusing," is subordinated by means of pauses and reduced vocal force and volume. The chief idea which Isaac Walton wishes to convey in *b* of the same group of quotations is that "certainly some rivers breed larger trouts." The reader, then, subordinates the rest of the sentence by means of a combination of pauses and lessened vocal emphasis. Similarly, under *c* the main question is "Whither dost thou pursue thy solitary way?" The rest of the stanza-sentence is shown by the reader to be of less significance by means of pauses and lowered voice.

In Part 3 of Experience 176 we found three quotations which illustrate the value of the pause in the effecting of thought transitions. These transitions may be indicated on the printed page by means of periods, exclamation marks, question marks, semicolons, dashes, or even commas. It is probably safe to say that the first four of these punctuation marks always indicate a break in thought of sufficient greatness to necessitate a pause, as in the case of the first two quotations under 3. Occasionally, however, the reader will find it desirable if not positively necessary to use the pause to indicate a thought transition even though the writer has employed only a comma, as in the third quotation in Part 3.

That the public oral reader must recognize the fact that his listeners have not had the opportunity he has had for ferreting out the meaning of the passage being read is shown in Part 4 of Experience 176. Here we have a very long and rather disjointed sentence which demands expert interpretation if it is to be comprehended by the casual listener. As a matter of fact, if we experiment by reading this passage through rapidly, we shall find even ourselves hopelessly confused as to the intended meaning of the author. Frequent and carefully placed pauses will prove of great value in this case and in many others like it.

## EXPERIENCE 177

*Determining thought divisions in Doctor Faustus's Speech*

¶ Carefully reread Doctor Faustus's speech. Decide upon what seem to you to be proper divisions of the thought of the speech for oral interpretation. To do this, you will have to consider the thought of the speech itself, the emotional intent of the author, the ability of the audience to follow that thought and emotion, and your own breathing needs as the reader. Save the plans you devise for future use. §

*Differences in the Oral Reading of Prose and Poetry*

*Literature* is a general term which includes both of two major classifications, prose and verse. A drama, for example, may be written in prose, as in the case of most modern plays, or it may be composed in verse, as most of the older plays were. Thus the works of Eugene O'Neill, Elmer Rice, George S. Kaufman, Susan Glaspell, Clifford Odets, and Robert Sherwood are prose plays, whereas those of Sophocles, Aristophanes, Marlowe, and Shakespeare were written in verse.

On the other hand, essayists, short-story writers, and novelists usually employ prose, though not infrequently an Alexander Pope will put his essays in verse form, and a John Greenleaf Whittier will tell a story in verse, as in "Maud Muller." Even novels are occasionally composed largely in verse, as in the case of Stephen Vincent Benét's *John Brown's Body*.

Traditionally it has been more or less taken for granted that the oral reading of verse is more difficult than that of prose. Inasmuch as we shall be concerned with reading both types of literature, perhaps we should spend some little time in a consideration of the requirements of prose and verse reading for the purpose of discovering for ourselves what, if any, the differences between prose and poetry really are. Obviously such an understanding is necessary before we are able to proceed further in our study of oral reading.

What is poetry? What is prose?

Shall we refer to a dictionary for definitions of these two major divisions of literary composition? Very well, we find in *Webster's Dictionary* that poetry is "the embodiment in appropriate language of beautiful or high thought, imagination, or emotion, the language



being rhythmical, usually metrical, and characterized by harmonic and emotional qualities which appeal to and arouse the feelings and imagination," and that prose is the "ordinary language of men in speaking or writing; that genus (kind) of literature not cast in poetical measure and rhythm."

Let us test these definitions.

#### EXPERIENCE 178

##### *Investigating the nature of prose and poetry*

¶ Your teacher will place at your disposal copies of the following literary compositions. Examine each one of them and decide whether it is poetry or prose according to *Webster's Dictionary*.

1. "Thought," by Walt Whitman
2. "The Society upon the Stanislaus," by Bret Harte
3. "The Ambitious Guest," by Nathaniel Hawthorne
4. "Of Gardens," by Francis Bacon
5. "The Height of the Ridiculous," by Oliver Wendell Holmes
6. "To the Virgins, to Make Much of Time," by Robert Herrick
7. "The Three Strangers," by Thomas Hardy
8. "Gentle Alice Brown," by W. S. Gilbert
9. "On Drawing," by A. P. Herbert
10. "The Romancers," by Edmond Rostand §

In their book, *Poetry, Its Appreciation and Enjoyment*, Louis Untermeyer and Carter Davidson have presented more than a score of definitions of poetry as devised by such outstanding poets as Shakespeare, Wordsworth, Coleridge, Byron, Shelley, Keats, Emerson, Sandburg, Frost, Dickinson, and Robinson. Each of these definitions is chiefly distinguished by its dissimilarity to every other one. Of course each one of the poets quoted was unconsciously, perhaps, defending his own poetry when he wrote his definition. A definition in defense of Shelley's "To a Skylark," for example, would necessarily be widely different from a definition in defense of Sandburg's "Chicago."

In Experience 178 we found, no doubt, that *Webster's* definitions of prose and poetry are decidedly inadequate. Some poetry does not treat of "high thought, imagination, or emotion." Sometimes it is narrative or historical, sometimes frankly jocular in theme; some prose, on the other hand, is certainly rhythmical and is more imagina-

tive and idealistic than certain compositions which we have always called poetry.

It is easy to see that the *Webster* definition of poetry actually defines only the works of such poets as Spenser, Keats, Shelley, Wordsworth, Longfellow, Millay, Woodberry, and the like. Most of the works of many of our greatest contemporary poets would, according to the definition, not be poetry at all.

Furthermore, must we accept the definition of prose as being the "ordinary language of men in speaking or writing"? The philosophical and scientific works of Einstein are prose; yet may we say that they are composed in "ordinary language"? On the other hand, the poetry of Walt Whitman, Carl Sandburg, Emily Dickinson, Edwin Arlington Robinson, and numerous other nineteenth- and twentieth-century poets is frankly written in "ordinary language"—if we understand the latter term to refer to language which is commonly understood as over against the extremely unlikelike diction and sentence structure of much of the older poetry.

"The diction of the best contemporary poetry," says one writer, "is the diction of the best contemporary speech."<sup>2</sup>

Too, much of that literature which we have called prose would, by the terms of the *Webster* definition, fall into the classification of poetry. Charles Lamb's "A Dissertation upon Roast Pig" and the same essayist's "Dream Children," with both of which many of us are familiar, are written in "appropriate rhythmical language" and are highly imaginative. Yet they are arbitrarily classified as prose. And where could one find a greater degree of "beautiful or high thought" and "emotion" composed in more admirably rhythmical form than the "prose" of Thomas Paine in his pamphlet *The Crisis*, a quotation from which follows.

These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it *now*, deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we esteem too lightly: 'tis dearness only that gives everything its value.

<sup>2</sup>Wilkinson, Marguerite, *New Voices* (The Macmillan Company, 1928), pp. 10-11.

Is it the form alone, then, that makes Carl Sandburg's poem, "Fog," a poem and not two prose sentences? Let us write this poem on the blackboard first as Sandburg composed it and then in one or two prose lines. Of what significance is the form?

Where shall we draw the line between prose and poetry if Thomas Paine's essay, *The Crisis*, is one and Carl Sandburg's "Fog" is the other? And how shall our oral interpretation of one differ from that of the other?

The only answer we can make is that *effective* reading of *good* prose differs in no respect from *effective* reading of *good* poetry of the same intellectual and emotional nature. It should be obvious that our oral interpretation of Oliver Wendell Holmes's "The Height of the Ridiculous" and A. P. Herbert's "On Drawing" will differ greatly in tempo, vocal quality, and physical expression from the oral reading of Walt Whitman's "Thought" and Thomas Hardy's "The Three Strangers."

Most poetry demands slower tempo and greater care in vocal intonation than most prose for the simple reason that poetry is usually more compressed and more highly figurative than prose. But we must remember that the words *most* and *usually* have great significance in the foregoing sentence. *Our oral interpretation of prose and poetry must, then, be built upon the requirements of the particular literary composition in question.* A reading of Bret Harte's poem, "The Society upon the Stanislaus," will demand faster, lighter interpretation than a reading of Francis Bacon's *prose* essay, "Of Gardens."

It should be noted at this time that the thought is of chief import in almost every literary composition. No worth-while poem, however musical it may sound when read aloud, depends solely, or even chiefly, upon that sound for its appeal. The poet, by his very choice of a verbal means of communication, commits himself to the expression of ideas. If his major purpose is to transmit sound, then he has chosen the wrong medium: He should have expressed himself in music, which is primarily sound and only secondarily thought. Words and word phrases and word sentences convey meanings: That is their function. We as interpreters, like the poets and prose writers themselves, must ever bear that fact in mind if we would make our interpretations of the literary compositions of other writers as meaningful as possible.

### *The Reader and the Speaker Compared*

We have learned (in Chapter IX) that every speaker makes a fourfold impression upon his audience. In other words, he either succeeds or fails in communicating with his audience in four respects, which we have called the four phases of speech. As we recall, these four phases are thought, language, voice, and appearance or action.

Now the public oral reader succeeds or fails on the same bases. He is not responsible, of course, for the thought contained in the literature he is reading, but he is accountable for its accurate interpretation. The reader does not employ his own words, but he nevertheless must avoid distorting the author's intended meaning. He must therefore correctly pronounce and skilfully enunciate the words which convey that meaning.

On the other hand, the reader is no less responsible for the effective employment of voice, posture, movement, and gesture than the speaker is. *They* are his own, not the author's. He must himself decide how best to employ them in order to convey the meaning which he is obliged to attempt to convey. The identical elements of respiration, phonation, resonance, and articulation which we studied in Chapter VII are again applicable, as also is the discussion of posture, movement, and gesture in Chapter VIII.

However, one factor in effective oral reading was quite naturally not touched upon in our previous discussion of the bodily accompaniments of speech: the problem created by the presence of the book in reading. The soundest solution of this problem is that which ignores as far as possible the presence of the book or manuscript. This ignoring of the book does not mean attempting to hide it, but simply that the reader should consider himself a speaker in all respects except for the fact that he is reading from a book. He should adjust his head not with relation to the book but in order to establish contact with his audience. Looking straight into the eyes of his audience, he *then* raises the book so that by merely lowering his eyes slightly—but without lowering his head—he can read from the book. (See Figure 8.) In Figure 9, the reader's posture is in itself displeasing, and, even worse, his voice will be projected toward the book rather than toward the audience. We already know, from our study of the vocal mechanism in Chapter VII, how our vocal cords are cramped when we drop our chins as in the latter illustration.

An effective reader should rather frequently glance from the book to the audience, though not so often as to lose his place in the book or to make his audience nervous by reason of his incessant eye-shifting. He must furthermore hold the book in his left hand (never with both hands, unless the book is extremely heavy), so that his right hand will be free to turn pages.



Figure 8.

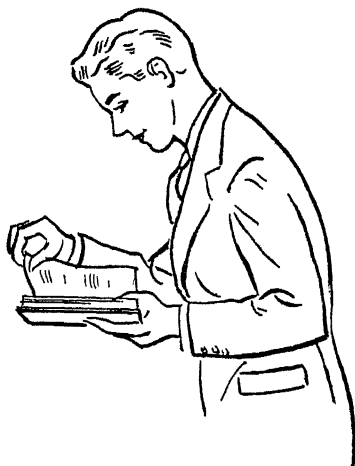


Figure 9.

In the last analysis, as we have seen, only two differences distinguish the speaker from the reader. These are that, whereas the former almost invariably composes his own speech and always delivers it without following the manuscript closely, the latter has usually not written the composition in question and is avowedly reading it word for word from the manuscript or book. All of the other requirements imposed upon the public speaker and the public oral reader are identical.

#### EXPERIENCE 179

##### *Interpreting literature of various types*

¶ Select one of each of the following types of literature and prepare to read it in class. First, of course, you will read each selection through aloud to gain a comprehension of its general meaning; then read it again to gain an understanding of specific words and ideas; read it a third time for the purpose of placing your pauses and emphases appropriately; and then carefully practice your inter-

pretation of it as a unit, either before a mirror or better still with a friend or a member of your family as audience.

1. A light, humorous poem
2. A serious poem
3. A very short humorous essay or short story
4. A very short serious essay or short story §

#### EXPERIENCE 180

*Continuing your interpretation of various types of literature*

¶ Select an interesting specimen of each one of the following kinds of literary material and, having prepared it carefully for oral interpretation, read it to your class.

1. A Biblical story
2. A humorous tale
3. A biographical sketch
4. An essay
5. A body of government statistics
6. A lyrical poem
7. A narrative poem

Your reading will be followed alertly by your teacher and fellow students, who will, if need be, offer you suggestions for improvement. §

#### EXPERIENCE 181

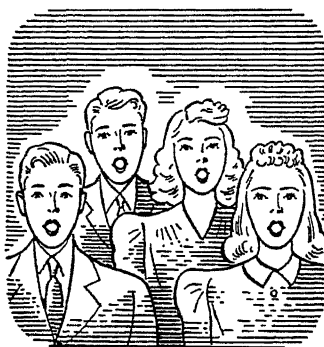
*Interpreting Doctor Faustus's speech*

¶ On the basis of the study which you have made of Christopher Marlowe's *The Tragical History of Doctor Faustus* and particularly of the speech reproduced in Experience 170, prepare a careful oral interpretation of that speech and present it before your classmates. The latter will critically observe the effectiveness and accuracy of your interpretation, and when you have finished, they, as well as your teacher, will offer suggestions for your improvement as an oral reader. §

If further practice in the oral interpretation of literature is desired, various collections of literary works are readily available in the school library. For purposes of practice, virtually any poem, essay, or short story is suitable.

Surely in the course of the chapter which we are now about to leave we have learned that oral reading has much in common with public speaking, that the only actual difference between the two is that, whereas in the latter we speak impromptu, extemporaneously, or from memory, in the former we frankly read from book or manuscript. In both activities, however, we must strive to express ourselves effectively through the media of vocal intonations and emphases as well as by means of a variety of large and smaller bodily movements. Furthermore, in both activities we must engage in a maximum of clear thinking not only before our public appearance but during it as well.

Our newly acquired knowledge and skills will be of little use to us, however, unless we employ them in our daily oral-reading activities—in class, at home, and in the various organizations of which we are members. “The proof of the pudding is in the eating” is no more true than that the proof of our skill in oral reading is in the effectiveness with which we read in our everyday associations with other people.



#### CHAPTER XIV

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### *We Read and Speak in Chorus*

CHORAL speaking, the activity in which we shall participate in this chapter, is one of the oldest of all speech forms. Although we have sufficient evidence for the belief that group speaking and group singing were practiced prior to the heyday of Greek civilization, it is in connection with the latter that our first indisputable records of such activities in the past are found. These activities had their beginning in festivals celebrating the harvest of the grapes and were consequently dedicated to Dionysus, the wine god. Lasting for days at a time, these Dionysian festivals were wild revels indeed, but they carried on the prehistoric tradition of group speaking and singing which was later to develop into the classical drama of Greece. Frequently the revelers spoke and sang poems which had been prepared in advance especially for the occasion; at other times, however, groups would improvise verses as they danced through the streets or fields.

As indicated above, certain parts of the Dionysian festivals were planned and rehearsed in advance and were not uncommonly in the form of primitive plays. Originally these rudimentary plays were entirely choric; that is, they were interpreted by groups of actors speaking, chanting, singing, and dancing in unison. Not until a later date did a single actor separate himself from the group for the purpose of individually interpreting certain lines. The choruses, how-



ever, continued as a significant part of Greek drama even after the actors had assumed supremacy, and choruses have persisted in the drama of other countries until comparatively recent years. Indeed, in our own country singing and speaking choruses are still a recognized part of musical comedy, light opera, and grand opera—and occasionally of the spoken drama itself.

Within the last two decades countries scattered over the entire world have witnessed a revival of ancient Greek choral speaking. Beginning in Great Britain, clubs have been organized throughout the English-speaking world, as well as in Germany, France, Japan, and other countries—clubs whose members participate in choral speaking to no other end, frequently, than their own enjoyment. Eminent poets have themselves exhibited keen interest in the revival, John Masfield, poet laureate of England, having taken an active part in the activity in his own country, and Vachel Lindsay prior to his death often leading entire audiences in the impromptu choral speaking of his poetry.

Human beings derive great pleasure, as we have discovered previously, from gathering in large numbers for almost any purpose, but choric speaking, like group singing, affords opportunity for *active* group participation which very few other activities provide. It is chiefly for this reason, probably, that choral speaking is regaining some of the prestige which it formerly enjoyed.

### *The Selection of Poetry for Choral Interpretation*

We have already found that the meaning and beauty of poetry are greatly enhanced by oral interpretation, but thus far our discussions have had to do with individual oralization. Certain poems, however, are especially appropriate for group interpretation because they express thoughts and emotions which are universal—which might be the expression of a universal mind. Most lyrical verse, therefore, is unsuited to choral speaking because of its highly subjective manner and themes. This type of lyrical poetry voices individual emotions. Poetry which makes use of the singular pronoun *I*, however, is not always really personal. In other words, *I* may be merely representative of a universal *we*, the poet having adopted the singular pronoun merely as a symbolical expression, in an attempt to individualize an emotion common to many people.

Almost any one of David's psalms is a case in point. The first two lines of "Psalm 23," for example, include four singular first-person pronouns; yet as we read these lines, we immediately recognize them as expressions of a universal point of view.

The Lord is my shepherd; I shall not want.  
He maketh me to lie down in green pastures:  
he leadeth me beside the still waters.

On the other hand, the first two lines of Milton's "On His Blindness" reveal clearly that the poet is therein lamenting a distinctly personal tragedy, the loss of his own eyesight. The pronouns are personal.

When I consider how my light is spent  
Ere half my days in this dark world and wide . . .

Narrative and dramatic poems, it appears, will prove to be our most fertile source of literary material suitable for choral speaking. Even they, however, must be selected only after a careful consideration of the extent to which they represent the thoughts and emotions of human beings in general, or at least of fairly large groups of human beings.

#### EXPERIENCE 182

*Determining the suitability of various poems  
for choral interpretation*

¶ Carefully read aloud each of the following poems, copies of which will be made available by your teacher. Decide in the case of each poem whether or not you would recommend it for choral speaking. Be prepared to defend your decisions before the rest of your class.

1. "To Helen," by Edgar Allan Poe
2. "Lochinvar," by Sir Walter Scott
3. "Skipper Ireson's Ride," by John Greenleaf Whittier
4. "The Indian Serenade," by Percy Bysshe Shelley
5. "Cavalier Tunes," by Robert Browning
6. "Pierrot," by Sara Teasdale
7. "Psalm 121," the *Bible*
8. "Lord Randal," anonymous
9. "The Tree," by Alfred Kreyborg
10. "St. Catherine," anonymous §

As we proceed in our study of choral speaking, we shall, of course, develop increasing skill in the selection of poems suitable for this activity. To the end of gaining as clear a comprehension of the nature of choral speaking as possible, let us discuss our solutions to Experience 182.

Edgar Allan Poe's poem, "To Helen," is, of course, lyrical, but that fact does not automatically bar it from consideration as material suitable for choral interpretation. A careful examination of the poem reveals the fact, however, that in it Poe is lamenting a personal loss. It is decidedly subjective and is not universal in its expression of grief. Poe's description, as we see, is of a specific person. He speaks of "hyacinth hair," "classic face," "Naiad airs," and "statue-like" posture. When he employs the pronouns "I" and "me," he is speaking of himself as an individual. Furthermore, he uses words which would probably be incomprehensible to the ordinary audience, such words as *Nicean*, *Naiad*, and *Psyche*. "To Helen," then, would appear to be unsuitable for choral interpretation.

Sir Walter Scott's narrative poem, "Lochinvar," on the other hand, possesses qualities which make it worthy of consideration for our use. Its ballad-like story moves rapidly, its language is generally simple and colorful, and its romantic theme would probably appeal to almost any group of listeners.

"Skipper Ireson's Ride," John Greenleaf Whittier's fast-moving narrative, would doubtless appeal to an audience for reasons identical to those which were referred to in connection with "Lochinvar," but in addition to those reasons, the poem is particularly well suited to choral speaking because of its inclusion of a refrain at the close of each stanza. This refrain, as we shall discover later, may be effectively spoken by especially designated voices within the chorus. The "hard words" in the poem reduce somewhat its value for our purposes, but they do not appreciably hinder the flow of the narrative.

Most of Shelley's poetry is inappropriate for choral interpretation for the reason that much of it, like "Indian Serenade," is decidedly personal. Furthermore, his allusions are not infrequently rather difficult for a casual listener to comprehend instantly.

The poetry of Robert Browning, however, must be examined poem by poem if we are to reach sound conclusions as to its worth for purposes of choral speaking. Though certain of his poems are too personal for our use, his "Cavalier Tunes" are admirably suited

to group interpretation. Furthermore, they include a recurring refrain, and refrains, as has been pointed out, are especially effective in choral speaking.

"Pierrot," by Sara Teasdale, is poignant in its appeal, but it is quite definitely personal. The poet's "I" is a personal one; hence the poem is unsuitable for our purposes.

"Psalm 121," on the other hand, as well as the ballad, "Lord Randal," and the anonymous "St. Catherine," are among the very best selections we could find for group interpretation. The psalm is an expression of an almost universal trust in God and, like all of the other psalms of David, is especially suitable for choral presentation in church, Sunday school, etc. "Lord Randal" consists of questions and answers which may be spoken alternately by different groups within the chorus, and also possesses other qualities which make it ideal for choral speaking. It is intensely dramatic, easy to understand, and rapid in movement. "St. Catherine," of course, is appropriate as a humorous interlude between more serious numbers in a program of choral readings. Later in our studies we shall doubtless wish to prepare this poem for presentation.

The suitability of certain poems depends on our interpretation of them. Alfred Kreymborg's "The Tree" is such a poem. If we think of the poet's "I" as meaning "any one of us," the poem is choral-speaking material. Otherwise it is too individual for our purposes. Probably the first interpretation is the intended one, in which case we may wish to use "The Tree."

### *Preparations for Choral Speaking*

The first step in the organization of a choral-speaking group is the division of the prospective members into voice choirs.<sup>1</sup> Just as the members of a glee club are assigned to different sections according to the relative pitch of their singing voices, so the members of the choral-speaking group are divided according to the pitch and quality of their speaking voices.

Choral-speaking groups may well be divided into four voice choirs, as follows: (1) girls' light voices, (2) girls' dark voices, (3) boys' light voices, and (4) boys' dark voices. A light voice is one which is relatively high in pitch; but lightness also involves characteristic qual-

<sup>1</sup>We shall consistently refer to the entire group of speakers as the *chorus* and to any organized section of that group as a *choir*.

ity. A light voice may be termed relatively bright, fine, buoyant, and delicate. A dark voice, on the other hand, is one which is lower in pitch than a light voice and relatively heavy, full, and "solid" in quality.

If the terms applied in the preceding paragraph to light and dark qualities seem vague, that fact may be accounted for on the grounds that no words exist in our language which accurately describe differences in vocal texture. On the other hand, anyone with a fairly keen ear is able to distinguish between light and dark voices. Voices will, as a matter of fact, usually divide themselves automatically according to pitch, a high-pitched voice in most cases being light and a low-pitched voice being dark.

As we shall discover later, all poems do not call for interpretation by separate choirs. If we divide our chorus into choirs at the outset, however, we shall be ready to proceed with the interpretation of any poem, no matter what its nature. If a given poem requires successive speaking by the different choirs, we shall be ready. If it requires that all light voices speak certain lines in unison and all dark voices other lines in unison, we shall likewise be ready. And of course we can interpret a poem which calls for chorus-wide speaking by merely drawing the four choirs together as one unified group.

#### EXPERIENCE 183

##### *Dividing the class into choirs*

¶ Select a short poem which you think is suitable for choral interpretation and prepare to read it aloud to the class. When you have finished reading it, the members of the class will decide tentatively whether your voice belongs to the light or the dark choir. They may ask you to reread a few lines of your selection if they are doubtful about the proper classification of your voice. §

#### EXPERIENCE 184

##### *Practicing speaking in chorus*

¶ Meet with your voice choir (that is, if you are a girl and have a light voice, you will meet with the other girls with light voices, and so on), select one of the poems used in Experience 183, and practice reading it in unison. Your teacher will take charge of each choir's rehearsal.

Since you may not yet have learned any of the "tricks" of choral speaking, a few suggestions are in order.

1. Speak in your natural voice. Do not try to suit the pitch or quality of your voice to that of other members of the choir.
2. Begin on the first word, when the director gives the signal. There is no "lead voice" in choral speaking.
3. Inhale at the places designated by the entire choir following group-wide discussion.
4. Emphasize only those words which you and the other members of the choir have determined in advance to stress.

After having completed its preparation your choir will interpret its poem before the other members of the class, who will determine whether or not any speakers have been assigned to the wrong choirs. Changes may then be made which will make for greater success in future choral-speaking activities of the class. Needless to say, the four choirs should be approximately equal in size.<sup>2</sup>§

We have already decided that choral speaking is primarily a form of communication. We must not fail, therefore, to devote our most careful attention to all of the previously discussed factors involved in effective oral communication, as well as to new ones which now assume significance because of requirements peculiar to group speaking.

In the first place, we must remember that our success as choral speakers, like our success in any other activity, depends fundamentally on the sincerity with which we approach and conduct that activity. For this reason we must thoughtfully participate in the selection of poems for choral interpretation, as well as in the classwide analysis of the meaning and consequent correct interpretation of those poems. We cannot afford to "let the other fellow do it." When we finally appear in public, our interest must be manifest in every word we speak; and such an interest is impossible unless we have been active participants throughout the process of selection, preparation, and presentation of the poem in question.

In choral speaking, bodily expression is usually subdued, the speakers communicating chiefly by means of the vocal inflection and emphasis of the words they utter. This being the case, we must pay

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<sup>2</sup>If, in any choral group, the dark choirs tend to overbalance the light, the membership of the latter may be increased.

particular attention to articulation, for unless our words are understood by the audience, we shall not succeed in communicating the ideas and feelings which we wish to convey.

Now, the articulation of the individual speaker is simple compared with that of the choral speaker, for the latter must not only articulate his words clearly *but in unison with other speakers as well*. We shall require a director, then, just as the glee club and the orchestra require directors. But before the director takes charge, we must, by means of individual study and group-wide discussion, decide upon the tempo we shall adopt, the pauses we shall observe, and the emphases we shall employ.

*"We shall require a director . . . whose task is to . . . make the interpretation a unified whole."*



These decisions, of course, depend upon our common understanding of the poem in question. In this connection, the director must not be considered an autocrat whose own interpretation must be adopted by the entire chorus. On the contrary, he is merely the executive who carries out the will of the group. The chorus must be a thoroughly democratic body until the poem's meaning and the requisite inflections, pauses, stresses, etc., have been decided upon. From then on, the director must be the delegated authority whose task is to "pull the thing together"—to make the interpretation a unified whole.

As in the case of individual oral interpretation, the fundamental tempo of our choral speaking will be determined almost entirely by the nature of the individual poem. Poems like Browning's "Cavalier Tunes," which reveal their ideas or stories rapidly, will require rela-

tively rapid tempo, whereas a psalm will demand a much slower rate of speech. It should be obvious that the tempo here discussed is that rate which is characteristic of the entire interpretation. Of course there will be variations of thought within a given poem which will necessitate the temporary retarding or accelerating of that characteristic tempo.

We must decide in advance at what points we shall inhale, just as the violinists in a symphony orchestra determine in advance at what points they will bow upward and at what points downward. Otherwise we shall find reading in unison utterly impossible. As was mentioned in connection with Experience 184, we must learn to begin speaking on the first word, at the moment the director gives us the signal to do so. Furthermore, each chorus must pick up its cues promptly throughout the speaking of a poem.

Variety of emphasis, rate, inflection, and pitch are desirable as a means of avoiding monotony, but such variety should never become an end in itself. It should enhance the communicating of the meaning of the poem. If a given poem by its very nature permits of too little vocal variety, it probably should be discarded as material for choral interpretation—unless, of course, the author's intended meaning is best revealed by monotony of speech.

Again we should remember that we must read thought phrases, not words or sentences as such. If we always bear in mind the fact that a poem is a revelation of thought and feeling, we shall have gone a long way in the avoidance of sing-song-y, mechanically rhythmic speaking.

Although memorization is not a positive essential in choral speaking, it is highly desirable for public presentations. The very presence of a book or manuscript impairs the effectiveness of any oral interpretation—individual or group. If scripts are used, they should be made as unobtrusive as possible. Some choruses, for example, possess black book covers with which they cover the books from which they read. For practice in class, of course, memorization is not necessary. Books and typewritten or mimeographed materials may be used, though a superior method is to have the poem in question written plainly on a blackboard. The chorus, then, can face the blackboard and read the poem without the encumbrance of books or manuscripts.

Occasionally costumes and stage settings are utilized in choral speaking, but they are not necessary; with many poems, indeed, they



are actually undesirable. Choral interpretation is not properly a form of dramatics. It is exactly what its name implies—group speaking. Unobtrusive backgrounds and clothing which does not attract attention to itself should be used under most circumstances.

Within certain limits and except for certain poems, the size of the chorus has little to do with its success. However, a chorus of fewer than eight speakers is usually not large enough for effective group speaking, whereas one of more than forty or fifty members may prove to be unwieldy unless the participants are experienced.

### *Types of Choral Speaking*

Inasmuch as the effectiveness of the activity which we are now discussing rests to a large degree upon the skill with which the given poem is arranged for group speaking, perhaps we should examine four common types of choral speaking before we proceed further.

**UNISON SPEAKING:** This is choral speaking as it originated centuries ago. As its name implies, in unison speaking the entire chorus speaks as a unit. Care must be taken, of course, or participants will strive to make their pitch conform to that of other members of the chorus. This they should not do. Each choir must speak as a single unit of the larger chorus, and each individual must speak as a still smaller unit of the choir.

#### **EXPERIENCE 185**

##### *Interpreting a poem in unison*

¶ Prepare to interpret orally "Psalm 23," given on page 360. You should conduct your preparation in the manner described in connection with individual reading in Chapter XIII, first reading orally the entire psalm for the purpose of understanding it as a whole, then studying it bit by bit, then placing pauses at appropriate places, and finally polishing your interpretation of the unified whole.

When you have completed your individual preparation, you should participate in classwide discussion for the purpose of arriving at group agreement on matters of meaning, emotional intent, pause, rate, and emphasis.

Finally, the entire class chorus will read the poem orally, with the teacher serving as director. The members of the chorus should stand close together, according to their division by choirs, even though all of the choirs will be speaking in unison.

## PSALM 23

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever. §

*CHOIR SPEAKING:* This is a type of choral speaking in which each choir of the chorus interprets certain passages of a given poem. Choir speaking is particularly valuable as a means of building up toward a climax and of interpreting poetry which comprises dialogue and comments on that dialogue. A poem should never, of course, be broken into sections solely for the sake of variety; it should be so divided only when the interpretation will be enhanced by such a procedure. Occasionally, for example, certain lines are more meaningful when spoken by male voices, and similarly other lines are more suitable to the lighter girls' voices. Following are three Experiences which will doubtless clarify the purposes and procedures of choir speaking.

## EXPERIENCE 186

*Interpreting a poem by choirs*

¶ First individually and then as a chorus, prepare to interpret the following poem by George Herbert.

## VIRTUE

*Girls' light voices* Sweet day, so cool, so calm, so bright!  
The bridal of the earth and sky—  
The dew shall weep thy fall tonight;  
For thou must die.

- Girls' dark voices* Sweet rose, whose hue angry and brave  
 Bids the rash gazer wipe his eye,  
 Thy root is ever in its grave,  
 And thou must die.
- Boys' light voices* Sweet spring, full of sweet days and roses,  
 A box where sweets compacted lie,  
 My music shows ye have your closes,  
 And all must die.
- Boys' dark voices* Only a sweet and virtuous soul,  
 Like seasoned timber, never gives;  
 But though the whole world turn to coal  
 Then chiefly lives. §

## EXPERIENCE 187

*Interpreting another poem by choirs*

¶ First individually and then as a chorus, prepare to interpret the following poem by Joseph Addison.

## HYMN

- Light voices* The spacious firmament on high,  
 With all the blue ethereal sky,  
 And spangled heavens, a shining frame,  
 Their great Original proclaim.  
 Th' unwearied Sun, from day to day,  
 Does his Creator's power display;  
 And publishes to every land  
 The work of an Almighty hand.
- Dark voices* Soon as the evening shades prevail,  
 The Moon takes up the wondrous tale;  
 And nightly to the listening Earth  
 Repeats the story of her birth:  
 Whilst all the stars that round her burn,  
 And all the planets in their turn,  
 Confirm the tidings as they roll,  
 And spread the truth from pole to pole.
- All voices* What though, in solemn silence, all  
 Move round the dark terrestrial ball?  
 What though no real voice nor sound  
 Amidst their radiant orbs be found?

In Reason's ear they all rejoice,  
 And utter forth a glorious voice;  
 Forever singing as they shine,  
 "The Hand that made us is divine."§

# EXPERIENCE 188

*Interpreting still another poem by choirs*

¶ First individually and then as a chorus, prepare to interpret the following poem by Percy Bysshe Shelley.

## OZYMANDIAS

<i>Girls' light voices</i>	I met a traveller from an antique land Who said:
<i>Girls' dark voices</i>	Two vast and trunkless legs of stone
<i>and</i>	Stand in the desert . . . Near them, on the
<i>Boys' light voices</i>	sand, Half sunk, a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them, and the heart that fed: And on the pedestal these words appear:
<i>Boys' dark voices</i>	"My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!"
<i>All voices</i>	Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare The lone and level sands stretch far away.§

**ANTIPHONAL SPEAKING:** This type of choral speaking is different from that which we have termed *choir speaking* only in that it involves the regularly alternating participation of different choirs. Poems which are divided into questions and answers or appeals and responses are especially suitable for antiphonal speaking. It is usually

best to assign questions and appeals to light voices and the answers and responses to dark ones, as in the following two Experiences.

## EXPERIENCE 189

*Interpreting a poem antiphonally*

¶ First individually and then as a chorus, prepare to interpret the following ballad.

## LORD RANDAL

*Light voices* "O where ha'e ye been, Lord Randal, my son?  
O where ha'e ye been, my handsome young  
man?"—

*Dark voices* "I ha'e been to the wild wood; mother, make  
my bed soon,  
For I'm weary with hunting, and fain would  
lie down."

*Light voices* "Who gave ye your dinner, Lord Randal, my  
son?  
Who gave ye your dinner, my handsome young  
man?"—

*Dark voices* "I dined with my true-love; mother, make my  
bed soon,  
For I'm weary with hunting, and fain would  
lie down."

*Light voices* "What had ye for dinner, Lord Randal, my son?  
What had ye for dinner, my handsome young  
man?"—

*Dark voices* "I had eels boiled in broo': mother, make my  
bed soon,  
For I'm weary with hunting, and fain would  
lie down."

*Light voices* "And where are your bloodhounds, Lord Ran-  
dal, my son?  
And where are your bloodhounds, my hand-  
some young man?"—

*Dark voices* "O they swelled and they died; mother, make  
my bed soon,  
For I'm weary with hunting, and fain would  
lie down."

*Light voices* "O I fear ye are poisoned, Lord Randal, my son!  
O I fear ye are poisoned, my handsome young  
man!"—

*Dark voices* "O yes! I am poisoned; mother, make my bed  
soon,  
For I'm sick at the heart, and I fain would  
lie down." §

#### EXPERIENCE 190

##### *Interpreting another poem antiphonally*

¶ First individually and then as a chorus, prepare to interpret the following poem by Christina Rossetti. Instructions are given for the division of the first stanza. The other three stanzas should be divided in a like manner.

#### UP-HILL

*Light voices* Does the road wind up-hill all the way?

*Dark voices* Yes, to the very end.

*Light voices* Will the day's journey take the whole long day?

*Dark voices* From morn to night, my friend.

But is there for the night a resting-place?

A roof for when the slow, dark hours begin.

May not the darkness hide it from my face?

You cannot miss that inn.

Shall I meet other wayfarers at night?

Those who have gone before.

Then must I knock, or call when just in sight?

They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?

Of labor you shall find the sum.

Will there be beds for me and all who seek?

Yes, beds for all who come. §

**REFRAIN SPEAKING:** This type of choral speaking is different from antiphonal speaking in only one respect: The regularly alternating participation of different choirs does not consist of questions and answers but of the repetition of refrains. These refrains should usually be spoken by darker voices than the regular stanzas, as we

shall note in the first of the following two Experiences. In Experience 192, however, the light voices carry the refrain.

## EXPERIENCE 191

*Employing refrain speaking in choral interpretation*

¶ Following is a nonsense poem, written about the middle of the nineteenth century by C. S. Calverley. First individually and then as a chorus, prepare it for choral speaking. The directions given for the first stanza should be followed in the reading of the stanzas which follow.

## THE AULD WIFE

*Light voices* The auld wife sat at her ivied door,  
*Dark voices* (*Butter and eggs and a pound of cheese*)  
*Light voices* A thing she had frequently done before;  
 And her spectacles lay on her aproned knees.

The piper he piped on the hill-top high,  
 (*Butter and eggs and a pound of cheese*)  
 Till the cow said "I die" and the goose asked  
 "Why?"  
 And the dog said nothing, but searched for  
 fleas.

The farmer he strode through the square farm-  
 yard;  
 (*Butter and eggs and a pound of cheese*)  
 His last brew of ale was a trifle hard,  
 The connection of which with the plot one  
 sees.

The farmer's daughter hath frank blue eyes,  
 (*Butter and eggs and a pound of cheese*)  
 She hears the rooks caw in the windy skies,  
 As she sits at her lattice and shells her peas.

The farmer's daughter hath ripe red lips;  
 (*Butter and eggs and a pound of cheese*)  
 If you try to approach her, away she skips  
 Over tables and chairs with apparent ease.

The farmer's daughter hath soft brown hair;  
*(Butter and eggs and a pound of cheese)*  
 And I met with a ballad, I can't say where,  
 Which wholly consisted of lines like these.

She sat with her hands 'neath her dimpled  
 cheeks,

*(Butter and eggs and a pound of cheese)*  
 And spake not a word. While a lady speaks  
 There is hope, but she didn't even sneeze.

She sat with her hands 'neath her burning  
 cheeks,

*(Butter and eggs and a pound of cheese)*  
 And gazed at the piper for thirteen weeks;  
 Then she followed him out o'er the misty leas.

Her sheep followed her as their tails did them  
*(Butter and eggs and a pound of cheese)*  
 And this song is considered a perfect gem,  
 And as to the meaning, it's what you please. §

#### EXPERIENCE 192

*Employing refrain speaking again in choral interpretation*

¶ First individually and then as a chorus, prepare to interpret the following poem by Thomas Dekker.

#### ART THOU POOR

*Dark voices* Art thou poor, yet has thou golden slumbers?

*Light voices* O sweet content!

*Dark voices* Art thou rich, yet is thy mind perplexed?

*Light voices* O punishment!

*Dark voices* Dost thou laugh to see how fools are vexed  
 To add to golden numbers golden numbers?

*Light voices* O sweet content, O sweet, O sweet content!

Work apace! apace! apace! apace!

Honest labor bears a lovely face.

Then hey noney, noney, hey noney, noney!

*Dark voices* Canst drink the waters of the crisped spring?

*Light voices* O sweet content!



*Dark voices* Swim'st thou in wealth, yet sink'st in thine  
own tears?  
*Light voices* O punishment!  
*Dark voices* Then he that patiently want's burden bears  
No burden bears, but is a king, a king,  
*Light voices* O sweet content, O sweet, O sweet content!  
Work apace! apace! apace! apace!  
Honest labour bears a lovely face.  
Then hey noney, noney, hey noney, noney!§

Frequently, as the ancient Greeks discovered in their own choral-speaking activities, we shall find it desirable to designate one or more soloists, whose duty it will be to interpret certain lines individually. Again it should be emphasized that such an arrangement of a poem should not be adopted solely for variety's sake but only when the effective interpretation of that poem suggests solo speaking. The soloist should be selected, of course, with great care. Needless to say, his vocal pitch and quality should suit the lines he is to speak. Let us further investigate the possibilities and requirements of solo speaking by means of three Experiences.

### EXPERIENCE 193

#### *Employing solos in choral interpretation*

¶ Prepare the following ballad for choral speaking. In the course of your preparation you should weigh carefully the vocal qualities of each member of the chorus for the purpose of deciding which boy and which girl should be selected as soloists. The entire class will participate in discussion of your nominations and will choose the speakers who are thought by the entire class to be most suitable.

#### LORD LOVEL

*All voices* Lord Lovel he stood at his castle gate,  
A-combing his milk-white steed;  
When along came Lady Nancy Bell,  
A-wishing her lover good speed, speed, speed,  
A-wishing her lover good speed.

*Girl soloist* "Oh, where are you going, Lord Lovel?" she said;  
"Oh, where are you going?" said she.

- Boy soloist* "I'm going, my dear Lady Nancy Bell,  
Strange countries for to see."
- Girl soloist* "When will you be back, Lord Lovel?" she said;  
"When will you be back?" said she.
- Boy soloist* "In a year or two or three at the most  
I'll return to my Lady Nancee."
- All voices* He'd not been gone but a year and a day,  
Strange countries for to see,  
When languishing thoughts came into his mind,  
Lady Nancy Bell he would see.  
  
He rode and he rode on his milk-white steed,  
Till he reached fair London Town;  
And there he heard St. Varney's bell  
And the people all mourning around.
- Boy soloist* "Is anyone dead?" Lord Lovel he said;  
"Is anyone dead?" said he.
- Dark voices* "A lady is dead," the people all said,  
"And they call her the Lady Nancy."
- All voices* He ordered the grave to be opened forthwith,  
The shroud to be folded down;  
And then he kissed her clay-cold lips  
Till the tears came trickling down.  
  
Lady Nancy she died as it might be today,  
Lord Lovel he died tomorrow.  
Lady Nancy she died of pure, pure grief,  
Lord Lovel he died of sorrow.  
  
Lady Nancy was laid in St. Clement's churchyard,  
Lord Lovel was buried close by her;  
And out of her bosom there grew a red rose,  
And out of his backbone a brier. §

## EXPERIENCE 194

*Continuing to employ solos with the chorus*

¶ Your preparation of the following poem for choral speaking will be identical to that of the poems which have preceded it except

that you must now select two male soloists. "Lochinvar," as you know, was written by Sir Walter Scott.

## LOCHINVAR

- All voices* Oh, young Lochinvar is come out of the west;  
Through all the wide Border his steed was the best;  
And save his good broadsword he weapons had  
none.  
He rode all unarmed, and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.  
He stayed not for brake, and he stopped not for  
stone;  
He swam the Eske River where ford there was  
none;  
But, ere he alighted at Netherby gate,  
The bride had consented, the gallant came late;  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar.  
So boldly he entered the Netherby hall,  
'Mong bridesmen and kinsmen and brothers and  
all;  
Then spoke the bride's father, his hand on his  
sword  
(For the poor craven bridegroom said never a word),  
*First boy* "Oh, come ye in peace here, or come ye in war,  
*soloist* Or to dance at our bridal, young Lord Lochinvar?"  
*Second boy* "I long wooed your daughter, my suit you denied—  
*soloist* Love swells like the Solway, but ebbs like its tide;  
And now I am come, with this lost love of mine  
To lead but one measure, drink one cup of wine.  
There are maidens in Scotland more lovely by far  
That would gladly be bride to the young Loch-  
invar."  
*All voices* The bride kissed the goblet; the knight took it up;  
He quaffed off the wine, and he threw down the  
cup.

- She looked down to blush, and she looked up to  
sigh,  
With a smile on her lips and a tear in her eye.  
He took her soft hand ere her mother could bar—  
*Second boy soloist* "Now tread we a measure!" said young Lochinvar.
- All voices* So stately his form, and so lovely her face,  
That never a hall such a galliard did grace;  
While her mother did fret, and her father did fume,  
And the bridegroom stood dangling his bonnet and  
plume;  
*Girls' choir* And the bride-maidens whispered, "'Twere better  
by far  
To have matched our fair cousin with young  
Lochinvar."
- All voices* One touch to her hand, and one word in her ear,  
When they reached the hall door and the charger  
stood near;  
So light to the croup the fair lady he swung,  
So light to the saddle before her he sprung!  
*Second boy soloist* "She is won! we are gone, over bank, bush, and  
scar!  
They'll have fleet steeds that follow!" quoth young  
Lochinvar.
- All voices* There was mounting 'mong Graemes of the  
Netherby clan;  
Forsters, Fenwicks, and Musgraves, they rode and  
they ran;  
There was racing and chasing on Cannobie Lee;  
But the lost bride of Netherby ne'er did they see.  
So daring in love, and so dauntless in war,  
Have ye e'er heard of gallant like young  
Lochinvar? §

## EXPERIENCE 195

*Continuing to employ solos with the chorus*

§ Prepare the following poem by William Wordsworth for choral

speaking. In the course of your preparation you must select one soloist from the girls' choirs.

## WE ARE SEVEN

- All voices*      —A simple Child,  
That lightly draws its breath,  
And feels its life in every limb,  
What should it know of death?
- I met a little cottage Girl:  
She was eight years old, she said;  
Her hair was thick with many a curl  
That clustered round her head.
- She had a rustic, woodland air;  
And she was wildly clad:  
Her eyes were fair, and very fair;  
—Her beauty made me glad.
- Boys' choirs*      "Sisters and brothers, little Maid,  
How many may you be?"
- Girl soloist*      "How many? Seven in all," she said  
And wondering looked at me.
- Boys' choirs*      "And where are they? I pray you tell."
- Girl soloist*      She answered, "Seven are we;  
And two of us at Conway dwell,  
And two are gone to sea.
- "Two of us in the church-yard lie,  
My sister and my brother;  
And in the church-yard cottage, I  
Dwell near them with my mother."
- Boys' choirs*      "You say that two at Conway dwell,  
And two are gone to sea.  
Yet ye are seven!—I pray you tell,  
Sweet Maid, how this may be."
- Girl soloist*      Then did the Maid reply,  
"Seven boys and girls are we;  
Two of us in the church-yard lie,  
Beneath the church-yard tree."

*Boys' choirs* "You run about, my little Maid,  
Your limbs they are alive;  
If two are in the church-yard laid,  
Then ye are only five."

*Girl soloist* "Their graves are green, they may be seen,"  
The little Maid replied,  
"Twelve steps or more from my mother's door,  
And they are side by side.

"My stockings there I often knit,  
My kerchief there I hem;  
And there upon the ground I sit,  
And sing a song to them.

"And often after sunset, Sir,  
When it is light and fair,  
I take my little porringer,  
And eat my supper there.

"The first that died was sister Jane;  
In bed she moaning lay,  
Till God released her of her pain;  
And then she went away.

"So in the church-yard she was laid;  
And, when the grass was dry,  
Together round her grave we played,  
My brother John and I.

"And when the ground was white with snow,  
And I could run and slide,  
My brother John was forced to go,  
And he lies by her side."

*Boys' choirs* "How many are you, then," said I,  
"If they two are in heaven?"

*Girl soloist* Quick was the little Maid's reply,  
"O Master! we are seven."

*Boys' choirs* "But they are dead; those two are dead!  
Their spirits are in heaven!"

*All voices*       'Twas throwing words away; for still  
                          The little Maid would have her will,  
                          And said, "Nay, we are seven!" §

It should not be inferred from our discussion thus far that all poems should be interpreted by "mixed" choruses. Frequently a given poem will be most effectively interpreted by girls' voices only, or by boys' voices only. Let us examine two such cases.

#### EXPERIENCE 196

*Participating further in choral speaking*

¶ The girls of the chorus will prepare the following poem for choral speaking according to the directions. The three soloists called for should, of course, be selected by means of class discussion.

#### ST. CATHERINE

<i>All girls</i>	St. Catherine, St. Catherine, O lend me thine aid, And grant that I never May be an old maid.
<i>Girls' light voices</i>	A husband, St. Catherine,
<i>Girls' dark voices</i>	A <i>good</i> one, St. Catherine,
<i>All girls</i>	But <i>anyone</i> better than No one, St. Catherine.
<i>First girl soloist</i>	Rich, St. Catherine,
<i>Second girl</i>	Young, St. Catherine,
<i>Third girl</i>	Handsome, St. Catherine,
<i>All girls</i>	Soon, St. Catherine. §

#### EXPERIENCE 197

*Continuing your practice in choral speaking*

¶ The boys in the chorus will prepare the following poem by Robert Browning for choral speaking according to the directions. The soloist should once more be selected by means of group discussion.

## BOOT AND SADDLE

- Boy soloist* Boot, saddle, to horse, and away!  
 Rescue my castle before the hot day  
 Brightens to blue from its silvery grey,
- All boys* Boot, saddle, to horse, and away!
- Boy soloist* Ride past the suburbs, asleep as you'd say:  
 Many's the friend there, will listen and pray  
 "God's luck to gallants that strike up the lay—
- All boys* Boot, saddle, to horse, and away!"
- Boy soloist* Forty miles off, like a roebuck at bay,  
 Flouts Castle Brancepeth the Roundheads' array:  
 Who laughs, "Good fellows ere this, by my fay,
- All boys* Boot, saddle, to horse, and away!"
- Boy soloist* Who? My wife Gertrude; that, honest and gay,  
 Laughs when you talk of surrendering, "Nay!  
 I've better counsellors; what counsel they?
- All boys* Boot, saddle, to horse, and away!" §

*Further Activities in Choral Speaking*

If the time at the disposal of the class permits, the study of choral speaking may be continued indefinitely. Experience 198 and the list of additional poems in Appendix B are offered for the use of students who wish to go still further in developing themselves as effective choral speakers.

## EXPERIENCE 198

*Furthering your skill as choral speakers*

¶ On the following pages are a number of poems which are suitable for choral interpretation. Let each student choose one or more of the poems (depending on the time which your class wishes to devote to the Experience). Having chosen your poems, arrange them carefully for speaking by your chorus. The class will then discuss your arrangement and decide whether or not it wishes to prepare to present chorally the poem (or poems) you have selected and arranged.

If the members of the class feel that they have developed sufficient skill as choral speakers, they may wish to prepare a program



of interpretations to be presented at some future school assembly. Such programs are almost invariably popular.

## A REASONABLE AFFLICTION

On his death-bed poor Lubin lies:  
His spouse is in despair:  
With frequent sobs, and mutual cries,  
They both express their care.  
"A different cause," says parson Sly,  
"The same effect may give:  
Poor Lubin fears that he shall die;  
His wife, that he may live."  
—Matthew Prior

## LIGHT SHINING OUT OF DARKNESS

God moves in a mysterious way  
His wonders to perform;  
He plants his footsteps in the sea,  
And rides upon the storm.  
Deep in unfathomable mines  
Of never-failing skill  
He treasures up his bright designs,  
And works his sovereign will.  
Ye fearful saints, fresh courage take,  
The clouds ye so much dread  
Are big with mercy, and shall break  
In blessings on your head.  
Judge not the Lord by feeble sense,  
But trust him for his grace:  
Behind a frowning providence  
He hides a smiling face.  
His purposes will ripen fast,  
Unfolding every hour;  
The bud may have a bitter taste,  
But sweet will be the flower.

Blind unbelief is sure to err,  
 And scan his work in vain:  
 God is his own interpreter,  
 And he will make it plain.  
 —William Cowper

## MARCHING ALONG

Kentish Sir Byng stood for his King,  
 Bidding the crop-headed Parliament swing.  
 And, pressing a troop unable to stoop  
 And see the rogues flourish and honest folk droop,  
 Marched them along, fifty-score strong,  
 Great-hearted gentlemen, singing this song.

God for King Charles! Pym and such carles  
 To the Devil that prompts 'em their treasonous paroles!  
 Cavaliers, up! Lips from the cup,  
 Hands from the pasty, nor bite take, nor sup,  
 Till you're—

*Chorus.* Marching along, fifty-score strong,  
 Great-hearted gentlemen, singing this song!

Hampden to hell, and his obsequies' knell  
 Serve Hazelrig, Fiennes, and young Harry, as well!  
 England, good cheer! Rupert is near!  
 Kentish and loyalists, keep we not here,

*Chorus.* Marching along, fifty-score strong,  
 Great-hearted gentlemen, singing this song?

Then, God for King Charles! Pym and his snarls  
 To the Devil that pricks on such pestilent carles!  
 Hold by the right, you double your might;  
 So, onward to Nottingham, fresh for the fight,

*Chorus.* March we along, fifty-score strong,  
 Great-hearted gentlemen, singing this song!

—Robert Browning

## THE MAIDEN'S CHOICE

A fool and knave with different views,  
 For Julia's hand apply:

The knave, to mend his fortune, sues,  
 The fool, to please his eye.  
 Ask you, how Julia will behave?  
 Depend on't for a rule,  
 If she's a fool, she'll wed the knave—  
 If she's a knave, the fool.

—Samuel Bishop

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)  
 Awoke one night from a deep dream of peace,  
 And saw, within the moonlight in his room,  
 Making it rich, and like a lily in bloom,  
 An angel writing in a book of gold:  
 Exceeding peace had made Ben Adhem bold,  
 And to the presence in the room he said,  
 "What writest thou?"—The vision raised its head,  
 And, with a look made of all sweet accord,  
 Answered, "The names of those who love the Lord."  
 "And is mine one?" said Abou. "Nay, not so,"  
 Replied the angel. Abou spoke more low,  
 But cheerly still; and said, "I pray thee, then,  
 Write me as one that loves his fellow-men."  
 The angel wrote, and vanished. The next night  
 It came again, with a great wakening light,  
 And showed the names whom love of God had blessed,—  
 And lo! Ben Adhem's name led all the rest.

—Leigh Hunt

BONNY BARBARA ALLEN

It was upon a high, high hill  
 Two maidens chose their dwelling;  
 And one was known both far and wide,  
 Was known as Barbara Allen.  
 'Twas in the merry month of May,  
 All the flowers blooming,  
 A young man on his death-bed lay  
 For the love of Barbara Allen.

He sent a servant unto her  
In the town where she was dwelling.  
"Come, Miss, O Miss, to my master dying  
If your name be Barbara Allen."  
Slowly, slowly she got up,  
And to his bedside going,  
She drew the curtain to one side,  
And said, "Young man, you're dying."  
He stretched one pale hand to her  
As though he would to touch her.  
She hopped and skipped across the floor.  
"Young man," says, "I won't have you."  
"Remember, 'member in the town,  
'Twas in the tavern drinking,  
You drank a health to the ladies all,  
But you slighted Barbara Allen."  
He turned his face toward the wall,  
His back upon his darling.  
"I know I shall see you no more,  
So good-bye, Barbara Allen."  
As she was going to her home,  
She heard the church bell tolling.  
She looked to the east and looked to the west,  
And saw the corpse a-coming.  
"Oh, hand me down that corpse of clay  
That I may look upon it.  
I might have saved that young man's life,  
If I had done my duty.  
"O Mother, Mother, make my bed;  
Oh, make it long and narrow.  
Sweet William died for me today,  
I shall die for him tomorrow."  
Sweet William died on a Saturday night,  
And Barbara Allen on a Sunday.  
The old lady died for the love of them both,  
She died on Easter Monday.

Sweet William was buried in one grave-yard,  
Barbara Allen in another;  
A rose grew on Sweet William's grave  
And a brier on Barbara Allen's.  
They grew and they grew to the steeple top,  
And there they grew no higher;  
And there they tied in a truelover knot,  
The rose clung round the brier.  
—Old Ballad.

## LOVE IS DEAD

Ring out your bells, let mourning  
shows be spread;  
For love is dead:  
All love is dead, infected  
With plague of deep disdain:  
Worth, as nought worth, rejected,  
And Faith fair scorn doth gain.  
From so ungrateful fancy,  
From such a female franzie,  
From them that use men thus,  
Good Lord, deliver us!  
Weep, neighbors, weep; do you not  
hear it said  
That Love is dead?  
His death-bed, peacock's folly;  
His winding-sheet is shame;  
His will, false-seeming holy;  
His sole exec'tor, blame.  
From so ungrateful fancy,  
From such a female franzie,  
From them that use men thus,  
Good Lord, deliver us!  
Let dirge be sung, and trentals  
rightly read,  
For Love is dead;  
Sir Wrong his tomb ordaineth

My mistress' marble heart;  
Which epitaph containeth,  
"Her eyes were once his dart."  
From so ungrateful fancy,  
From such a female franzie,  
From them that use men thus,  
Good Lord, deliver us!

Alas, I lie: rage hath this error bred;  
Love is not dead;  
Love is not dead, but sleepeth  
In her unmatched mind,  
Where she his counsel keepeth,  
Till due deserts she find.  
Therefore from so vile fancy,  
To call such wit a franzie,  
Who Love can temper thus,  
Good Lord, deliver us!

—Sir Philip Sidney

BREAK, BREAK, BREAK

Break, break, break,  
On thy cold gray stones, O Sea!  
And I would that my tongue could utter  
The thoughts that arise in me.

O, well for the fisherman's boy,  
That he shouts with his sister at play!  
O, well for the sailor lad,  
That he sings in his boat on the bay!

And the stately ships go on  
To their haven under the hill;  
But O for the touch of a vanished hand,  
And the sound of a voice that is still!

Break, break, break,  
At the foot of thy crags, O Sea!  
But the tender grace of a day that is dead  
Will never come back to me.

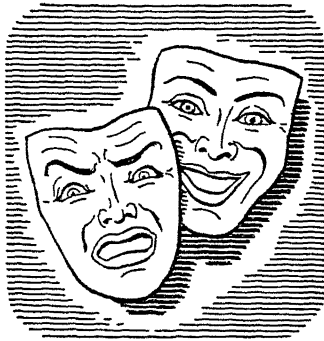
—Alfred, Lord Tennyson

HIC JACET

Here lie I, Martin Eldinbrodde,  
Ha' mercy on my soul, Lord God,  
As I would do, were I Lord God,  
An' Thou wert Martin Eldinbrodde.

—Norfolk's Epitaphs.

Additional poems suitable for choral interpretation are listed in  
Appendix B.§



## CHAPTER XV

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### *We Evaluate Plays and Players*

ONE evening thousands of years ago, a prehistoric huntsman returned to his cave. His experiences that day had been particularly thrilling. He began to relate them to his family and neighbors. But his crude language was insufficient to depict his struggles, his narrow escape, his final triumph. Perplexed for a moment, and disappointed, he sought a more vivid way to relate his story. "If I can't *tell* them," he thought, "perhaps I can *show* them. . . . That stone there; it can be the beast, and those shadows are terrifying, like the forest. . . ."

The plan worked. Fascinated, his children and neighboring tribesmen watched and listened intently, deeply moved by what they heard and saw—reliving the huntsman's adventures almost as though they had participated in them.

And thus was the drama born. The huntsman was the first actor, the reënactment of his experiences of the day was the first play, his cave the first theater, and his children and fellow tribesmen were the first audience—let us call them the first "first-nighters!"

#### *The Drama in America*

From the very moment when that first "play" was presented in the wilderness, as just described, the drama has been a vital force



in the life of man. Sometimes it has flourished, sometimes it has stagnated and declined, but never has it even approached actual death.

It is true that the theater as we know it has only relatively recently assumed a position of significance in America, since America, for the first three centuries after its discovery, was scarcely more than an outpost of civilization. As late as the last quarter of the nineteenth century, we must remember, American settlers were still fighting Indians, the Custer Massacre, for example, taking place in 1876. Until the middle of the nineteenth century even in the Eastern states Americans were too busy carving a civilization out of what had shortly before been a savage-infested wilderness to devote more than passing attention to the cultivation of the arts.

Comparatively little great poetry, sculpture, or painting was produced by Americans even during the nineteenth century; and the relatively few plays presented in New York and on the "road" were almost invariably either imported from Europe or merely crude imitations of European models. It is interesting to note that the play during whose performance Abraham Lincoln was shot was *Our American Cousin*, written by an Englishman, Tom Taylor. It was a common custom for American play producers to travel abroad for the sole purpose of "stealing" European plays and bringing them back for production in New York, a practice made possible by the non-existence of international copyright laws.

The situation is made still more vivid by noting that while America during the nineteenth century produced not a single playwright of truly great stature, Europe was in the midst of a dramatic revival which brought forth scores of plays which will doubtless enjoy continued esteem. We need but glance at the following partial list of nineteenth- and early twentieth-century European playwrights in order to understand that America had not yet come of age, dramatically speaking: Gerhart Hauptmann, George Bernard Shaw, Arthur Wing Pinero, Victorien Sardou, Oscar Wilde, John Galsworthy, Henrik Ibsen, James Matthew Barrie, Henry Arthur Jones, Gabriel D'Annunzio, August Strindberg, Herman Sudermann, Eugène Brieux, Anton Chekhov, William Butler Yeats, Count Tolstoy, Maxim Gorky, John Galsworthy, John Millington Synge, Lady Gregory, Arthur Schnitzler—all playwrights of the first rank.

The twentieth century began as the nineteenth had ended. Euro-

peans scoffed at the lack of culture in America, and Americans either frankly admitted or pretended to disbelieve that they had to look across the Atlantic for cultural leadership. The theater in America was dead—or *was* it! It had never been alive, pointed out certain critics; so how could it be dead? The fact was that it had not yet been born.

Then, shortly before the World War, interest in native American drama began suddenly and almost miraculously to spread over the entire country as though by contagion.

In New York City's Greenwich Village a half dozen drama lovers banded themselves together for the purpose of reading and perhaps later presenting publicly such plays as, in the opinion of the group, possessed literary merit. "Preference will be given to American plays," they said, and they soon had such a large following that they rented a theater and charged admission to their amateur performances. Calling themselves the Washington Square Players, they were unknown at the time of their organization, but they did not remain so for long, because among their number were such persons as Lewis Beach, Alice Gerstenberg, Katharine Cornell, Roland Young, Philip Moeller, Robert Edmond Jones, and Helen Westley. The Washington Square Players later became the New York Theatre Guild, which exerts a tremendous influence on the theater the world over.

At about the same time another group of theater devotees, all women, organized themselves as the Neighborhood Playhouse, with headquarters at the Henry Street Settlement, New York City.

In 1915 a few literary unknowns, chancing to meet in Provincetown, Massachusetts, organized what they called the Provincetown Players. Later they moved to Greenwich Village, where they immortalized themselves with the production of an original play, *The Emperor Jones*. An American amateur by the name of Eugene O'Neill had written it, and some of his colleagues were Susan Glaspell, George Cram Cook, Edna St. Vincent Millay, and Lee Simonson.

In Chicago, Maurice Browne christened a small experimental theater, "The Chicago Little Theatre," and thus gave the new activity a name: the Little Theatre Movement.

Other amateur theaters sprang up in Indianapolis, Boston, Philadelphia—in fact, all over the country. Soon almost every college and high school in the land supported its own dramatics club.

So strong was the appeal of the Little Theatre that Broadway

was being increasingly hurt where it was most vulnerable, in the box office. Frantically its producers hastened to discover what the appeal of this lusty youngster was, and they found it in truly American plays honestly staged and acted. From that day to this the Little Theatres of the nation have supplied the professional theater with many of its most effective and skilful playwrights, actors, directors, and designers.

A peculiar contradiction has become apparent within the last few years, however. It is that the Little Theatre is too frequently at present overly concerned with box-office receipts and thus is producing plays of little merit, whereas the professional theater is devoting itself increasingly to the so-called better drama. The professional theater, erroneously supposed by many persons still to be centered in the box office, has forged ahead in the production of literally scores of extremely significant plays, whereas the Little Theatres of our high schools and colleges, supposedly dedicated to education and social betterment, have all too frequently forgotten their true function as they have selected their plays for production.

While many of the school and college Little Theatres of our land were producing, during the past decade, the worthless plays that all of us have seen in school auditoriums, the commercial theater was successfully doing such significant dramas as *Hamlet* (there were two *Hamlet's* running simultaneously a few years ago in "money-grubbing" New York City), *Both Your Houses* (a significant satire on national politics), *Bury the Dead* and *Idiot's Delight* (attacks on war), *Winterset* (a thoughtful criticism of American justice), *A Doll's House* (a perennially vital study of home relations), *Mourning Becomes Electra* (a transplanting of an old Greek tragedy into American soil), *Street Scene* (a study of American slum life), *The Tragical History of Doctor Faustus* (with which we have already become familiar), and *Shadow and Substance* (a play with deep religious significance).

In other words, we who should have been taking the lead in producing worth-while plays have fallen far behind an institution which has so often been charged, falsely, it would seem, with the worship of the "almighty dollar."

Our first problem as school-theater people, then, is concerned with the selection of plays suitable to be produced by an educational institution.

### *Choosing the Play*

It seems so obvious that any play which we select for presentation should be "suitable" that one wonders why so many mistakes in play selection have been and are being made by amateurs. Perhaps the fault results from confusion as to what is suitable and what is not. Let us try to discover the solution to this problem.

First of all we must make a survey of our specific school and community characteristics, for such a survey is essential before we can begin the process of play selection. We must choose a play to fit our needs and interests and capacities, as well as those of our prospective audience. Otherwise we shall have jeopardized our ultimate success before we even so much as get under way.

#### EXPERIENCE 199

##### *Investigating your school's past dramatics activities*

¶ Prepare careful answers to the following questions. Classwide discussion of your answers, as well as of those of your fellows, will result in the common agreements necessary before you can proceed further in the business of selecting plays for production.

- A. 1. In the past five years how many so-called costume plays (that is, plays dealing with historical periods other than your own) have been produced by dramatics groups within your school? How many plays dealing with contemporary life?
2. In the past five years how many plays written by foreign playwrights have been produced by dramatics groups within your school? How many by American playwrights?
3. In the past five years how many plays with urban settings have been produced by dramatics groups within your school? How many with rural or semi-rural settings?
4. In the past five years how many plays in which boys have had the majority of leading parts have been produced by dramatics groups within your school? How many in which girls have had the majority of leading parts?
- B. 1. How many boys are available as actors? How many girls?
2. How many of the available boys are suited to play "leads," that is, "juveniles," or "heroes"? How many girls are suited

to play "heroines"? (Appearance, voice, and intelligence should be considered.)

3. How large and how talented is your group? Is it large enough and varied enough in talent to permit your selecting a play with a large cast, as well as one which requires the characterization of old people, foreigners, or unusual people?

C. 1. How large is your stage?

2. How many and what kinds of sets are available for your group's use?
3. How much lighting equipment do you possess? That is, in addition to border lights and footlights, how many spotlights, floodlights, etc., are at your disposal? (For descriptions of these lighting units, see pp. 422 and 424.)

D. 1. How much money can you reasonably count on from the sale of tickets (or from school or group funds)?

2. How much royalty can you pay?
3. How much money can you count on for the building of additional "scenery"?
4. How much money will be available for costumes, make-up, advertising, etc.? §

Although the information we have gathered in the process of solving Experience 199 will be of great value to us later in selecting plays for our group to produce, we shall require even more knowledge of our specific situation than we already have. Yet we cannot proceed with our collection of information until we have developed an understanding of the various types of plays. So many and varied have been the classifications of plays in the past, however, that the best procedure for us to adopt is to decide upon *our own* classification. We shall, then, arbitrarily divide all plays into five groups: comedies, farces, tragedies, dramas, and melodramas.

1. *Comedy* arises "out of the vices and weaknesses of human nature held up to ridicule."<sup>1</sup> A comedy, therefore, is a humorous play which depends for its appeal more upon skilful character portrayal than upon the graphic revelation of situations. In other words, the

<sup>1</sup>Cheney, Sheldon, *The Theatre* (New York, Longmans, Green & Company, 1929), p. 330

situation in which the characters find themselves is less significant than the characters themselves.

Now, the basis of humor is incongruity—an unusual or infrequent state of affairs. For example, when we see an individual with a huge red nose, we are inclined to laugh because most people do not have huge red noses. Similarly when a more or less worthless braggart such as Aubrey Piper in *The Show-off* succeeds in an important business venture through no particular merit of his own, we recognize an incongruity and are amused. In such a case we are more interested in characterization than in situation; hence we call *The Show-off* a comedy.

Inasmuch as the characters in a comedy must be made amusing in order that the intended effect be achieved, the tempo of the lines spoken must ordinarily be more rapid than in the case of a serious play. There must likewise be more variety of inflection in the creation of the requisite "lightness" of mood.

2. A *farce* is similar to a comedy in that its appeal is based on humor, but whereas the comedy is founded on incongruity of character, the farce depends on incongruity of situation. Thus when we see a dignified but designing woman forced to scurry behind a screen in order to conceal her presence in a place where she should not be (as in Sheridan's *School for Scandal*), we have a farcical condition of affairs (although as a whole this play happens to be a comedy).

The farce, then, is less dependent upon skilled characterization than upon the effective revelation of the situations in which the various characters find themselves.

As in the case of a comedy, a farce must be played with rapidity of movement, variety of inflection, and lightness of touch.

3. "*Tragedy* is the losing struggle of a strong but imperfect personality against the overpowering forces of life or nature. This struggle is calculated to awaken pity and terror."<sup>2</sup> This definition would seem to indicate that the tragedy, like the comedy, is based on characterization rather than on situation, and such is the case. Thus *Macbeth* is a tragedy, for the play is built around the moral decline of the chief character.

Unlike the comedy, however, the tragedy must move relatively slowly and with dignity toward its inevitable conclusion. Its tempo is deliberate and its mood restrained. Tragedians (that is, actors in a

<sup>2</sup>The quoted definition was devised over 2000 years ago by Aristotle, and still appears sound.

tragedy) employ less varied vocal inflections than do actors in comedies and farces, for their purpose is to create audience sensitivity to the seriousness of the catastrophe toward which they are moving. Comedy relief in a tragedy (that is, lines or short scenes whose function is to relieve audience strain) may, of course, be executed in a manner comparable to that employed in the full-length comedy.

4. A *drama*, in the restricted sense in which we are employing the term in this list of types of plays, is different from a tragedy in no way except that it does not end in defeat for the leading character or characters. So many modern plays possess all of the qualities of the tragedy except the unhappy ending that the word *drama* has come into use as a designation of such a play. For example, Channing Pollock's *The Fool*, Owen Davis's *Icebound*, and John Galsworthy's *Loyalties* are dramas, not tragedies, for they end with a chance for happiness in the future.

An observation which must be made at this time is that *apparent* tragedy is not always *actual* tragedy. At the final curtain of Susan Glaspell's *Inheritors*, for example, the leading character is on her way to prison. Yet her going to prison is, in this case, a personal victory for her. The play is, according to our terminology, a drama, not a tragedy.

Be that as it may, however, both the tragedy and the drama would be developed in production as though they were to end tragically. Otherwise the serious intentions of the two playwrights would not be served.

5. A *melodrama* is typically a combination of humor, pathos, tragedy, comedy, farce, and mystery, but it is distinguished by one chief characteristic: It depends for its appeal mainly upon puzzling circumstances which are invariably set aright at the conclusion of the play. Its fundamental difference from drama, which it resembles more closely than any of the other types, is that its situations are exaggerated, its characters are frequently caricatures, its plot is usually thrilling in the extreme, its "hero" or "heroine" commonly performs almost superhuman deeds, and its ending is almost always happy. Thus Veiller's *The Thirteenth Chair*, for example, is a typical melodrama, because, before the puzzling state of affairs is resolved by the confession of the murderer, the audience is led through a maze of amusing and tragic occurrences. The play is not a comedy, tragedy, or drama because its appeal is based on situation rather than upon

characterization, and it is not a farce because it is predominantly serious.

A melodrama must, of course, move more rapidly than any one of the other types (with the possible exception of the farce) because it depends for its appeal on a rapid succession of relatively thrilling occurrences. Not only must the characteristic tempo be accelerated, but the intensity of voice and manner must be maintained without interruption.

Perhaps the following Experience will aid us in clarifying our understanding of the five types of plays.

#### EXPERIENCE 200

##### *Distinguishing between various types of plays*

¶ Read the following five one-act plays, deciding in each case whether the emphasis in production should be placed on making characters or situations the more prominent. In other words, discover to which one of the five classifications each play belongs. As implied earlier, you should not make the mistake of classifying these plays as anyone else has already classified them. Make up your own mind about them. Your teacher will make copies of the plays available for your use.

"The Monkey's Paw," by W. W. Jacobs and Louis N. Parker

"Ile," by Eugene O'Neill

"The Dear Departed," by Stanley Houghton

"The Bishop's Candlesticks," by Norman McKinnel

"A Marriage Proposal," by Anton Chekhov §

Now we are ready for one more Experience related to the accurate analysis of the factors of our situation which influence the selection of an appropriate play for our group.

#### EXPERIENCE 201

##### *Investigating further your school's past dramatics activities*

¶ In the past five years (as far as you can find out) how many comedies, how many farces, how many tragedies, how many dramas, and how many melodramas have been produced by dramatics groups within your school? §



Variety in our choice of plays will not only aid in our own development as actors, producers, designers, and the like, but probably will also satisfy more adequately the interests and needs of our audiences. True drama is a reflection of life itself, and life has variety.

Do all real-life situations end happily? Does boy always win girl? Does the hero always slay the villain? Is real life always happy and harmonious? If so, the plays we produce should reflect the unadulterated joy and harmony of life. If, on the other hand, we realize that much of life is serious and even tragic, we shall not wish to present to our audiences a distorted picture by continually staging merely amusing plays or plays that always turn out well. As a matter of fact, doing so is not even good business management, for audiences soon tire of the monotony of dramatic diet, and attendance consequently drops off.

As we have seen, the skilful selection of a play is not a simple task. It is made even more difficult by the catalogs of certain play publishers, every one of whose hundreds of plays is, according to those catalogs, "eminently usable" in the Little Theatre. On two pages picked at random from a recent catalog, seven plays are described by means of the following seven glowing phrases: "A witty and genuinely amusing comedy," "An immensely popular farce," "Outstanding," "A very exceptional farce," "Strongly recommended to amateurs of all ages," "Most amusing," "Exactly the sort of play for schools and colleges."

As a matter of fact, even if all play publishers discriminated in their catalogs between worthy and unworthy plays, we could not depend upon their recommendations. The reason is that we ourselves are the only ones in a position to analyze our own needs. No one else can do this for us. The play which would be ideal for a community only fifteen miles from ours might not do for our community at all. Let us determine why this statement is true.

As we solved Experiences 199 and 201 we found, perhaps, that our school and community have been on a steady diet of contemporary comedies and farces for five years. Although there is certainly nothing wrong with either comedies or farces as such, even a good thing can be overdone. Not only are we presenting an unfair picture of life by thus restricting our productions, but we are also limiting our own development by ignoring the opportunities provided by other types of plays. Similarly, if our school has almost

exclusively produced "costume" plays, mystery melodramas, or any other one type, we must take it upon ourselves to inject variety into the program.

Our school theater should, furthermore, slight neither American nor foreign plays. We should strive for variety of locale and characterization. That is, all of our plays should not be about wealthy people in New York City, or poor people in the slums, or European nobility, or American high-school boys and girls.

In fairness to both boys and girls we should select plays which offer approximately equal acting opportunities to both. Perhaps a given play will require more girls than boys, but over a period of years the opportunities should certainly be equalized.

Our solutions of Experiences 199 and 201 indicate, then, that as far as possible we must strive for variety in our play selection. But the facts we discovered as we solved Part B of Experience 199 may restrict us somewhat further.

If, for example, our school is a military academy, only boys will ordinarily be available for rôles in any play selected. Hence we are restricted to plays like O'Neill's "In the Zone," Lady Gregory's "The Rising of the Moon," Nichols's and Browne's *Wings over Europe*, Sherriff's *Journey's End*, and Wexley's *The Last Mile*, unless we wish to invite certain girls from a near-by community to participate. In any event, we shall doubtless wish to select plays calling for more men's than women's parts.

By the same token, if our dramatics club or class has twice as many girls as boys in it, we shall in all fairness select a play including more parts for women than for men.

Thus it is readily seen that the number of available actors of both sexes must be a determining factor in the selection of a play for amateur production. If our group is only fifteen or twenty strong, we certainly cannot produce Shakespeare's *Julius Caesar*, which calls for a minimum of approximately twenty-four actors. Too, it would appear unfair to select a play requiring only two or three actors if we have fifty or seventy-five persons who wish an opportunity to participate. We cannot cast everyone, of course, but we should give acting experience to as many people as possible.

Another factor enters into the problem of selecting a play for amateur production which need not be considered by the professional producer. This problem has to do with the types of available actors.

If a Broadway producer needs a juvenile (that is, an actor who can play the part of an appealing young man), all he has to do is go out and employ one of the hundreds of such actors who are not already participating in some play. We cannot solve the problem thus in our school group, however. A juvenile must be handsome in appearance, attractive in manner, and pleasant in voice. We cannot satisfactorily cast a play like Tarkington's *Seventeen*, for example, unless we have several such actors available.

Similarly we cannot effectively produce Sherwood's *The Queen's Husband* unless we have in our group actors who are capable of interpreting several very exacting rôles. The king, for example, must be short of stature and appealing but somewhat mouselike in appearance and manner; the queen must be tall and stately, with a commanding presence; the princess must be charming and beautiful. If such actors are not available, we should not strive to produce this play.

The stage and stage equipment at our disposal must also be considered in our selection of a play. If we discovered in our solution of Part C of Experience 199 that our stage is only twenty feet wide and ten feet deep, we certainly cannot choose a play whose sets must be palatial and majestic. If our stage is only ten feet high, we can hardly do a play which includes a balcony scene.

Furthermore, unless we have appropriate scenery for a given play—or the money, time, and inclination for the construction of such scenery—we must not choose that play. Some plays, moreover, demand special lighting. If we neither have the necessary equipment nor the funds with which to purchase it, we must select a play that calls for no such lighting.

Of course, what we are able or unable to do usually depends in large measure upon the amount of money we can reasonably expect to take in through ticket sales. Our most certain way of predicting this amount is by referring to the receipts of previous plays. However, we must also consider such matters as conflicts. If our community is small, we must be careful not to try to compete with the showing of a popular moving picture or with a school basketball game.

Normally we shall have to pay approximately twenty-five dollars royalty for permission to produce a full-length play, although some good plays are royalty free while for others the fee is as high as one hundred dollars. High royalty, however, is no guarantee of

a good play. We should select the play that suits our needs whether it is free of royalty or costs fifty dollars to produce—always, of course, provided that we can pay the amount called for. Far better to cut down on staging expenses and buy the right to produce a good play than to select a poor non-royalty play and try to hide its low quality by pouring money into elaborate settings.

The questions which we must answer in the affirmative before we select a given play for production in our school theater are, then, the following:

1. Is this play worth doing?
2. Is this play sufficiently different from plays recently presented in our school to appeal to and benefit our audience and ourselves?
3. Can we effectively cast this play?
4. Can we effectively stage this play?
5. Can we meet the necessary expenses entailed by producing this play?

Let us suppose, for purposes of our present study, that we have read scores of plays and have finally decided to produce "Confessional," a one-act play by Percival Wilde. Let us suppose that we have asked and affirmatively answered all five of the above questions and are now ready to proceed with our preparations for production. (We have also, of course, entered into the necessary financial arrangements with the play's owner.)

#### EXPERIENCE 202

##### *Becoming familiar with "Confessional"*

¶ After selecting a play obviously the next step in its production is its very careful study. Your study of "Confessional" will be very similar to that decided upon in connection with the preparation for oral reading as discussed in Chapter XIII.

1. Read the play orally from beginning to end in order to understand it as a whole.
2. Write a paraphrase of the play in not to exceed one hundred words.
3. Determine whether the play is comedy, farce, tragedy, drama, or melodrama.
4. Reread the play slowly, looking up unusual and difficult words and determining the exact meaning and significance of each speech.
5. Read the play aloud a third time for the purpose of placing

CONFESSIONAL, *by Percival Wilde*<sup>3</sup>

## CHARACTERS

ROBERT BALDWIN	EVIE, <i>his daughter</i>
MARTHA, <i>his wife</i>	MARSHALL
JOHN, <i>his son</i>	A MAID

THE SCENE: At the Baldwins.

*It is a rather hot and sultry Sunday afternoon, and the sun overhead and the baked clay under foot are merciless. In the distance, lowering clouds give promise of coming relief. And at the parlor window of a trim little cottage the Baldwin family is anxiously awaiting the return of its head.*

JOHN, *the son, an average young man of twenty-seven, is as composed as if this day were in no whit more momentous than any other. But his mother, trying to compose herself with her knitting, has made little progress in the last half hour; and EVIE, his sister, takes no pains to conceal her nervousness.*

*There is a tense pause. It seems as if none of them likes to break the silence. For the tenth time in ten minutes, EVIE goes to the window and looks out along the sultry road.)*

MARTHA. It's time he was home.

EVIE. Yes, mother.

MARTHA. I do hope he hasn't forgotten his umbrella: he has such a habit of leaving it behind him—

EVIE. Yes, mother.

MARTHA. It might rain. Don't you think so, Evie? (*Without waiting for an answer she goes to the window and looks out anxiously.*) The sky is so dark. (*She starts.*) There was a flash of lightning! John, run into your father's room and see that the windows are closed. There's a good boy.

JOHN. Right-o. (*He goes.*)

EVIE (*after a pause*). Mother. (*There is no answer.*) Mother! (MRS. BALDWIN *turns slowly.*) What does Mr. Gresham want with him? Has he done anything wrong?

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MARTHA (*proudly*). Your father? No, Evie.

EVIE. Then why did Mr. Gresham send for him?

MARTHA. He wanted to talk to him.

EVIE. What about? Mr. Gresham has been arrested; they're going to try him tomorrow. What can he want with father?

MARTHA. Your father will have to testify.

EVIE. But he's going to testify *against* Mr. Gresham. Why should Mr. Gresham want to see him?

MARTHA. I don't know, Evie. You know, your father doesn't say much about his business affairs. (*She pauses.*) I didn't know there was anything wrong with the bank until I saw it in the papers. Your father wouldn't tell me to draw my money out—he thought it wasn't loyal to Mr. Gresham. (*EVIE nods.*) I did it of my own accord—against his wishes—when I suspected—

EVIE (*after a pause*). Do you think that father had anything to do with—with— (*She does not like to say it.*)

MARTHA. With the wrecking of the bank? You know him better than that, Evie.

EVIE. But did he know what was going on? You know what the papers are saying—

MARTHA. They haven't been fair to him, Evie.

EVIE. Perhaps not. But they said he must have been a fool not to know. They said that only he could have known—he and Mr. Gresham. Why didn't he stop it?

MARTHA. He was acting under Mr. Gresham's orders.

EVIE (*contemptuously*). Mr. Gresham's orders! Did he have to follow them?

MARTHA (*after a pause*). Evie, I don't believe your father ever did a wrong thing in his life—not if he knew it was wrong. He found out by accident—found out what Mr. Gresham was doing.

EVIE. How do you know that?

MARTHA. I don't know it: I suspect it—something he said. (*Eagerly*) You see, Evie, he *can't* have done anything wrong. They haven't indicted him.

EVIE (*slowly*). No. They didn't indict him—because they want him to testify against Mr. Gresham. That's little consolation, mother.

(JOHN *reënters*.)

MARTHA (*seizing the relief*). Were the windows open, John?

JOHN (*shortly*). I've closed them. (*He crosses to the table.*) Look here, mater: what does Gresham want with the governor?

EVIE (*nodding*). I've just been asking that.

MARTHA. I don't know, John.

JOHN. Didn't you ask him? (*As she does not answer*) Well?

MARTHA. Yes, I asked him. He didn't say, John. (*Anxiously*) I don't think he knew himself.

JOHN (*after an instant's thought*). I was talking to the assistant cashier yesterday.

EVIE. Donovan?

JOHN. Yes, Donovan. I saw him up at the Athletic Club. He said that nobody had any idea that there was anything wrong until the crash came. Donovan had been there eight years. He thought he was taken care of for the rest of his life. He had gotten married on the strength of it. And then, one morning, there was a sign up on the door. It was like a bolt out of a clear sky.

EVIE. And father?

JOHN. He says the governor must have known. He'll swear nobody else did. You see, father was closer to Gresham than anyone else. That puts him in a nice position, doesn't it?

MARTHA. What do you mean, John?

JOHN. The governor the only witness against John Gresham—and me named after him! John Gresham Baldwin, at your service!

MARTHA. Your father will do his duty, John, no matter what comes of it.

JOHN (*shortly*). I know it. And I'm not sure but what it's right. (*They look at him inquiringly.*) There's John Gresham, grown rich in twenty years, and the governor pegging along as his secretary at sixty dollars a week!

MARTHA. Your father never complained.

JOHN. No; that's just the pity of it. He didn't complain. Well, he'll have his chance tomorrow. He'll go on the stand, and when he's through, they'll put John Gresham where he won't be able to hurt anybody for a while. Wasn't satisfied with underpaying his employees: had to rob his depositors! Serves him jolly well right!

MARTHA (*rather timidly*). I don't think your father would like you to talk that way, John.

JOHN (*sbrugs his shoulders with a contemptuous*: "Humph!")

MARTHA. Your father has nothing against Mr. Gresham. He will tell the truth—nothing but the truth.

JOHN. Did you think I expected him to lie? Not father! He'll tell the truth: just the truth. It'll be plenty!

EVIE (*at the window*). There's father now!

(*There is the click of a latchkey outside. EVIE makes for the door.*)

MARTHA. Evie! You stay here: let me talk to him first. (MARTHA hurries out. JOHN and EVIE look at each other.)

JOHN. Wonder what Gresham had to say to him? (EVIE shrugs her shoulders. He turns away to the window.) It's started to rain.

EVIE. Yes.

(*There is a pause. Suddenly JOHN crosses to the door, and flings it open.*)

JOHN. Hello, Dad!

BALDWIN (*coming in, followed by MARTHA*). How are you, my boy? (*He shakes hands with JOHN.*) Evie! (*He kisses her.*)

MARTHA. You are sure your shoes aren't wet, Robert?

BALDWIN (*shaking his head*). I took the car. Not a drop on me. See? (*He passes his hands over his sleeves. He goes to a chair; sits. There is an awkward pause.*)

JOHN. Well, Dad? Don't you think it's about time you told us something?

BALDWIN. Told you something? I don't understand, John.

JOHN. People have been talking about you—saying things—

BALDWIN. What kind of things, John?

JOHN. You can imagine: rotten things. And I couldn't contradict them.

BALDWIN. Why not, John?

JOHN. Because I didn't know.

BALDWIN. Did you *have* to know? Wasn't it enough that you knew your father?

JOHN (*after a pause*). I beg your pardon, sir.

BALDWIN. It was two days before the smash-up that I found out what Gresham was doing. (*He pauses. They are listening intently.*) I told him he would have to make good. He said he couldn't—

EVIE (*as he does not continue*). And what happened?

BALDWIN. I told him he would have to do the best he could—and the first step would be to close the bank. He didn't want to do that.



MARTHA. But he did it.

BALDWIN. I made him do it. He was angry—very angry, but I had the whip hand.

EVIE. The papers didn't mention that.

BALDWIN. I didn't think it was necessary to tell them.

MARTHA. But you let your name rest under a cloud meanwhile.

BALDWIN. It will be cleared tomorrow, won't it? (*He pauses.*) Today Gresham sent for me. The trial begins in twenty-four hours. I'm the only witness against him. He asked—you can guess what—

JOHN (*indignantly*). He wanted you to lie to save his skin, eh? Wanted you to perjure yourself?

BALDWIN. That wouldn't be necessary, John. He just wanted me to have an attack of poor memory. If I tell all I know, John Gresham will go to jail—no power on earth can save him from it. But he wants me to forget a little—just the essential things. When they question me, I can answer "I don't remember." They can't prove I *do* remember. And there you are.

JOHN. It would be a lie, Dad!

BALDWIN (*smiling*). Of course. But it's done every day. And they couldn't touch *me*—any more than they could convict him.

MARTHA (*quivering with indignation*). How dared he—how dared he ask such a thing—!

EVIE. What did you say, father?

BALDWIN (*smiling, and raising his eyes to JOHN'S*). Well, son, what would *you* have said?

JOHN. I'd have told him to go to the devil!

BALDWIN (*nodding*). I did.

JOHN. Good for you, governor!

MARTHA (*half to herself*). I knew! I knew!

BALDWIN. I didn't use your words, John. He's too old a friend of mine for that. But I didn't mince matters any. He understood what I meant.

EVIE. And what did he say then?

BALDWIN. There wasn't much to say. You see, he wasn't surprised. He's known me for thirty-five years, and, well (*with simple pride*) anybody who's known me for thirty-five years doesn't expect me to haggle with my conscience. If it had been anybody else than John Gresham, I would have struck him across the face. But John Gresham and I were boys together. We worked side by side. And

I've been in his employ ever since he started in for himself. He is desperate—he doesn't know what he is doing—or he wouldn't have offered me money.

JOHN (*furious*). Offered you money, Dad?

BALDWIN. He'd put it aside, ready for the emergency. If they don't convict him, he'll hand it over to me. The law can't stop him. But if I live until tomorrow night, they *will* convict him! (*He sighs.*) God knows I want no share in bringing about his punishment—(*He breaks off. EVIE pats his hand silently.*) Young man and old man, I've worked with him or for him the best part of my life. I'm loyal to him—I've always been loyal to him—but when John Gresham ceases to be an honest man, John Gresham and I part company!

MARTHA (*weeping softly*). Robert! Robert!

BALDWIN. I've got only a few years to live, but I'll live those as I've lived the rest of my life. I'll go to my grave clean! (*He rises presently, goes to the window, and looks out.*) The rain's stopped, hasn't it?

EVIE (*following him and taking his hand*). Yes, father.

BALDWIN. It'll be a fine day tomorrow.

(*There is a pause.*)

JOHN. Dad.

BALDWIN. Yes?

JOHN. What did Gresham offer you?

BALDWIN (*simply*). A hundred thousand dollars.

EVIE. What!

MARTHA. Robert!

BALDWIN. He put it aside for me without anybody knowing it. It's out of his private fortune, he says. It's not the depositors' money—as if that made any difference.

EVIE (*as if hypnotized*). He offered you a hundred thousand dollars?

BALDWIN (*smiling at her amazement*). I could have had it for the one word "Yes"—or even for nodding my head—or a look of the eyes.

JOHN. How—how do you know he meant it?

BALDWIN. His word is good.

JOHN. Even now?

BALDWIN. He never lied to me, John. (*He pauses.*) I suppose

my eyes must have shown something I didn't feel. He noticed it. He unlocked a drawer and *showed* me the hundred thousand.

JOHN. In cash?

BALDWIN. In thousand-dollar bills. They were genuine: I examined them.

EVIE (*slowly*). And for that he wants you to say, "I don't remember."

BALDWIN (*smiling*). Just that: three words only.

JOHN. But you won't?

BALDWIN (*shaking his head*). Those three words would choke me if I tried to speak them. For some other men, perhaps, it would be easy. But for me? All of my past would rise up and strike me in the face. It would mean to the world that for years I had been living a lie: that I was not the honorable man I thought I was. When John Gresham offered me money, I was angry. But when I rejected it, and he showed no surprise, then I was pleased. It was a compliment, don't you think so?

JOHN (*slowly*). Rather an expensive compliment.

BALDWIN. Eh?

JOHN. A compliment which cost you a hundred thousand dollars.

BALDWIN. A compliment which was *worth* a hundred thousand dollars. I've never had that much money to spend in my life, John, but if I had, I couldn't imagine a finer way to spend it.

JOHN (*slowly*). Yes. I suppose so.

MARTHA (*after a pause*). Will the depositors lose much, Robert?

BALDWIN (*emphatically*). The depositors will not lose a cent.

EVIE (*surprised*). But the papers said—

BALDWIN (*interrupting*). They had to print something: they guessed. I know. I tell you.

MARTHA. But you never said so before.

BALDWIN. I left that for Gresham. It will come out tomorrow.

JOHN. Why tomorrow? Why didn't you say so before? The papers asked you often enough.

BALDWIN. Nothing forced me to answer, John.

JOHN. That wasn't your real reason, was it, Dad? You knew the papers would keep right on calling you names. (BALDWIN *does not answer*. JOHN'S face lights up with sudden understanding.) You wanted to let Gresham announce it himself: because it will be something in his favor! Eh?

BALDWIN. Yes... We were able to save something from the wreck, Gresham and I. It was more than I had expected—almost twice as much—and with what Gresham has it will be enough.

EVIE. Even without the hundred thousand?

(BALDWIN *does not answer*.)

JOHN (*insistently*). Without the money that Gresham had put away for you?

BALDWIN. Yes. I didn't know there *was* the hundred thousand until today. Gresham didn't tell me. We reckoned without it.

EVIE. Oh!

JOHN. And you made both ends meet?

BALDWIN. Quite easily. (*He smiles*.) Marshall is running the reorganization; Marshall of the Third National. He hasn't the least idea that it's going to turn out so well.

(*There is a pause*.)

JOHN. They're going to punish Gresham, aren't they?

BALDWIN. I'm afraid so.

JOHN. What for?

BALDWIN. Misappropriating the funds of the—

JOHN (*interrupting*). Oh, I know that. But what *crime* has he committed?

BALDWIN. That's a crime, John.

EVIE. But if nobody loses anything by it?

BALDWIN. It's a crime nevertheless.

JOHN. And they're going to *punish* him for it?

BALDWIN. They can't let him go, John. He's too conspicuous.

JOHN. Do you think that's right, governor?

BALDWIN. My opinion doesn't matter, John.

JOHN. But what do you think?

BALDWIN. I think—I think that I'm sorry for John Gresham—terribly sorry.

JOHN (*slowly*). It's nothing but a technicality, Dad. Nobody loses a cent. It's rather hard on Gresham, I say.

BALDWIN (*after a pause*). Yes, John.

EVIE (*timidly*). Would it be such an awful thing, father, if you let him off?

BALDWIN (*smiling*). I wish I could, Evie. But I'm not the judge.

EVIE. No, but—

BALDWIN. But what?

EVIE. You're the only witness against him.

BALDWIN (*nonplussed*). Evie!

JOHN. She's right, governor.

BALDWIN. You too, John?

JOHN. It's going to be a nasty mess if they put John Gresham in jail—with your own son named after him! It's going to be pleasant for *me*! John Gresham Baldwin!

MARTHA (*after a pause*). Robert, I'm not sure I understood what you said before. What did Mr. Gresham want you to do for him?

BALDWIN. Get him off tomorrow.

MARTHA. You could do that?

BALDWIN. Yes.

MARTHA. How?

BALDWIN. By answering "I don't remember" when they ask me dangerous questions.

MARTHA. Oh! And you *do* remember?

BALDWIN. Yes. Nearly everything.

JOHN. No matter what they ask you?

BALDWIN. I can always refresh my memory. You see, I have notes.

JOHN. But without those notes you wouldn't remember?

BALDWIN. What do you mean, John?

JOHN (*without answering*). As a matter of fact, you will have to rely on your notes nearly altogether, won't you?

BALDWIN. Everybody else does the same thing.

JOHN. Then it won't be far from the truth if you say "I don't remember"?

MARTHA. I don't see that Mr. Gresham is asking so much of you.

BALDWIN. Martha!

MARTHA. Robert, I'm as honorable as you are——

BALDWIN. That goes without saying, Martha.

MARTHA. It doesn't seem right to me to send an old friend to jail. (*As he speaks, she holds up her hand.*) Now don't interrupt me! I've been thinking. The day John was baptized: when Mr. Gresham stood sponsor for him: how proud we were! And when we came home from the church, you said—do you remember what you said, Robert?

BALDWIN. No. What was it?

MARTHA. You said, "Martha, may our son always live up to the name which we have given him!" Do you remember that?

BALDWIN. Yes—dimly.

JOHN. Ha! Only *dimly*, governor?

BALDWIN. What do you mean, John?

MARTHA (*giving JOHN no opportunity to answer*). It would be sad—very sad—if the name of John Gresham, our son's name, should come to grief through you, Robert.

BALDWIN (*after a pause*). Martha, are you telling me to accept the bribe money that John Gresham offered me?

EVIE. Why do you call it bribe money, father?

BALDWIN (*bitterly*). Why indeed? Gresham had a prettier name for it. He said that he had underpaid me all these years. You know, I was getting only sixty dollars a week when the crash came—

JOHN (*impatiently*). Yes, yes?

BALDWIN. He said a hundred thousand represented the difference between what he had paid me and what I had actually been worth to him.

MARTHA. That's no less than true, Robert. You've worked for him very faithfully.

BALDWIN. He said that if he had paid me what he should have, I would have put by more than a hundred thousand by now.

JOHN. That's so, isn't it, Dad?

BALDWIN. Who knows? I never asked him to raise my salary. When he raised it, it was of his own accord. (*There is a pause. He looks around.*) Well, what do you think of it, Evie?

EVIE (*hesitantly*). If you go on the stand tomorrow—

BALDWIN. Yes?

EVIE. And they put John Gresham in jail, what will people say?

BALDWIN. They will say I have done my duty, Evie; no more and no less.

EVIE. *Will* they?

BALDWIN. Why, what should they say?

EVIE. I don't think so, of course, but other people might say that you had turned traitor to your best friend.

BALDWIN. You don't mean that, Evie?

EVIE. When they find out that they haven't lost any money—when John Gresham tells them that he will pay back every cent—then they won't *want* him to go to jail. They'll feel sorry for him.

BALDWIN. Yes, I believe that. I hope so.

JOHN. And they won't feel too kindly disposed towards the man who helps put him in jail.

MARTHA. They'll say you went back on an old friend, Robert.

JOHN. When you pull out your notes in court, to be *sure* of sending him to jail—! (*He breaks off with a snort.*)

EVIE. And Mr. Gresham hasn't done anything really wrong.

JOHN. It's a technicality, that's what it is. Nobody loses a cent. Nobody wants to see him punished.

EVIE. Except you, father.

JOHN. Yes. And you're willing to jail the man after whom you named your son!

MARTHA (*after a pause*). I believe in being merciful, Robert.

BALDWIN. Merciful?

MARTHA. Mr. Gresham has always been very good to you.

(*There is another pause. Curiously enough, they do not seem to be able to meet each other's eyes.*)

MARTHA. Ah, well! What are you going to do now, Robert?

BALDWIN. What do you mean?

MARTHA. You have been out of work since the bank closed.

BALDWIN (*shrugging his shoulders*). Oh, I'll find a position.

MARTHA (*shaking her head*). At your age—?

BALDWIN. It's the *man* that counts.

MARTHA. Yes. You said that a month ago.

JOHN. I heard from Donovan—

BALDWIN (*quickly*). What did you hear?

JOHN. He's gone with the Third National, you know.

BALDWIN. Yes; he's helping with the reorganization.

JOHN. They wouldn't take you on there—

BALDWIN. Their staff was full. They couldn't very well offer me a position as a clerk.

JOHN. That was what they told *you*.

BALDWIN. Wasn't it true?

JOHN (*shakes his head*). Marshall said he wouldn't employ a man who was just as guilty as John Gresham.

BALDWIN. But I'm not!

JOHN. Who knows it?

BALDWIN. Everybody will tomorrow!

JOHN. Will they believe you? Or will they think you're trying to save your *own* skin?

BALDWIN. I found out only a day before the smash.

JOHN. Who will believe that?

BALDWIN. They will *have* to!

JOHN. How will you make them? I'm afraid you'll find that against you wherever you go, governor. Your testifying against John Gresham won't make things any better. If you ever get another job, it will be with *him*! (*This is a startling idea to BALDWIN, who shows his surprise.*) If Gresham doesn't go to jail, he'll start in business again, won't he? And he can't offer you anything less than a partnership.

BALDWIN. A partnership?

JOHN (*with meaning*). With the hundred thousand capital you could put in the business, Dad.

BALDWIN. John!

JOHN. Of course, the capital doesn't matter. He'll owe you quite a debt of gratitude besides.

(*There is a pause.*)

MARTHA. A hundred thousand would mean a great deal to us, Robert. If you don't find a position soon, John will have to support us.

JOHN. On thirty dollars a week, Dad.

EVIE. That won't go very far.

MARTHA. It's not fair to John.

JOHN (*angrily*). Oh, don't bother about *me*.

(*EVIE begins to weep.*)

JOHN. Look here, governor, you've said nothing to the papers. If you say nothing more tomorrow, what does it amount to but sticking to your friend? It's the square thing to do—he'd do as much for you.

BALDWIN (*looks appealingly from one face to another. They are averted. Then*): You—you want me to take this money? (*There is no answer.*) Say "Yes," one of you. (*Still no answer.*) Or "No." (*A long pause. Finally*): I couldn't go into partnership with Gresham.

MARTHA (*promptly*). Why not?

BALDWIN. People wouldn't trust him.

JOHN. Then you could go into business with someone else, Dad. A hundred thousand is a lot of money.

BALDWIN (*walks to the window. Looks out*). God knows I never thought this day would come! I know—I know no matter how you try to excuse it—I know that if I take this money, I do a dishonor-



able thing. And you know it! You, and you, and you! All of you! Come, admit it!

JOHN (*resolutely*). Nobody'll ever hear of it.

BALDWIN. But amongst ourselves, John! Whatever we are to the world, let us be honest with each other, the four of us! Well? (*His glance travels from JOHN to EVIE, whose head is bowed; from her to his wife, who is apparently busied with her knitting. He raises MARTHA'S head: looks into her eyes. He shudders.*) Shams! Liars! Hypocrites! Thieves! And I no better than any of you! We have seen our souls naked, and they smell to Almighty Heaven! Well, why don't you answer me?

MARTHA (*feebly*). It's not wrong, Robert.

BALDWIN. It's not right.

JOHN (*facing him steadily*). A hundred thousand is a lot of money, Dad.

BALDWIN (*nodding slowly*). You can look into my eyes *now*, my son, can't you?

JOHN (*without moving*). Dad: why did you refuse? Wasn't it because you were afraid of what *we'd* say?

BALDWIN (*after a long pause*). Yes, John.

JOHN. Well, nobody will ever know it.

BALDWIN. Except the four of us.

JOHN. Yes—father.

(*Abruptly they separate. EVIE weeps in silence. MARTHA, being less emotional, blows her nose noisily and fumbles with her knitting.*

JOHN, *having nothing better to do, scowls out of the window, and*

BALDWIN, *near the fireplace, clenches and unclenches his hands.*)

JOHN. Someone's coming.

MARTHA (*raising her head*). Who is it?

JOHN. I can't see. (*With sudden apprehension*) It looks like Marshall.

BALDWIN. Marshall?

(*The door-bell rings. They are motionless as a MAID enters at one side and goes out the other. The MAID reënters.*)

THE MAID. A gentleman to see you, sir.

BALDWIN (*pulling himself together*). Who, me?

THE MAID. Yes, sir. (*She hands him a card on a salver.*)

BALDWIN. It is Marshall.

MARTHA. The President of the Third National?

BALDWIN. Yes. What does he want here?

THE MAID. Shall I show him in, sir?

BALDWIN. Yes. Yes. By all means.

*(The MAID goes out.)*

MARTHA *(crossing to him quickly)*. Robert! Be careful of what you say: you're to go on the stand tomorrow.

BALDWIN *(nervously)*. Yes, yes. I'll look out.

*(The MAID reënters, opening the door for MARSHALL.)*

MARSHALL *(coming into the room very buoyantly)*. Well, well, spending the afternoon indoors? How are you, Mrs. Baldwin? *(He shakes hands cordially.)* And you, Baldwin?

MARTHA. We were just going out. Come, Evie.

MARSHALL. Oh, you needn't go on my account. You can hear what I have to say. *(He turns to the head of the family.)* Baldwin, if you feel like coming around to the Third National some time this week, you'll find a position waiting for you.

BALDWIN *(thunderstruck)*. Do you mean that, Mr. Marshall?

MARSHALL *(smiling)*. I wouldn't say it if I didn't. *(He continues more seriously.)* I was in to see Gresham this afternoon. He told me about the offer he had made you. But he knew that no amount of money would make you do something you thought wrong. Baldwin, he paid you the supreme compliment: rather than go to trial with you to testify against him, he confessed.

BALDWIN *(sinking into a chair)*. Confessed!

MARSHALL. Told the whole story. *(He turns to MARTHA.)* I can only say to you what every man will be saying tomorrow: how highly I honor and respect your husband! How sincerely——

MARTHA *(seizing his hands piteously)*. Please! Please! Can't you see he's crying?

### *The Curtain Falls Slowly*

### *Casting the Play*

Once the play has been chosen and carefully studied, our next task is the highly important one of casting. So many factors are involved in effective casting, and so dependent is the success of the ultimate production upon the skilful selection of actors, that we need to devote thoughtful attention to this problem. A good play may be

doomed to failure before rehearsals even begin if the casting is done hurriedly or inexpertly.

Now the two steps of play production which we have already discussed (that is, the selection and careful study of the play) are in reality closely related to casting itself. As we read and studied "Confessional," for example, we doubtless formed mental pictures of the six characters involved. Such mental pictures are essential to skilful casting. Of course, we may not be able to find the ideal persons to fit our mental-picture cast, but unless we begin with very definite characteristics in mind, we shall probably end up with an unsatisfactory group of actors for our play.

Some playwrights carefully describe each character either at the beginning of the play or as the various characters enter the scene for the first time. Other playwrights say nothing about them, permitting the lines of the play themselves to reveal the characteristics of the various persons of the play. Percival Wilde falls into the latter classification. The only direct descriptive comment which he makes in "Confessional" is to the effect that John, the son, is an "average young man of twenty-seven." Yet we doubtless have in mind very clear pictures of the Baldwin family and of Mr. Marshall and the maid merely from having studied the lines of the play itself.

#### EXPERIENCE 203

##### *Describing the characters in "Confessional"*

¶ Prepare to describe very definitely the people in "Confessional" as you have pictured them, and to participate in class discussion to the end of achieving classwide agreement as to the most outstanding attributes of the various persons of the play. §

#### EXPERIENCE 204

##### *Determining your own qualifications for rôles in "Confessional"*

¶ In the light of the class's descriptions of the people in "Confessional," analyze your own qualifications (height, weight, general appearance, voice, etc.) as they pertain to various characters of the play. Decide finally for which character or characters you would like to "try out." Your teacher will write across the top of the blackboard the names of the six persons in the play, and underneath each name will list the members of the class who wish to try out for that character. §

**EXPERIENCE 205**

*Determining the qualifications of your classmates for rôles in "Confessional"*

§ Study the qualifications of each one of the other members of your class for the purpose of deciding which ones should, in your opinion, "try out" for the part of Robert Baldwin, which ones for Martha, etc.

After class discussion of your nominations, the names you wish to have added to the lists on the blackboard (see Experience 204) will be placed there. §

**EXPERIENCE 206**

*Casting "Confessional"*

§ With your teacher serving as chairman, the class will now proceed to cast the play. Each person listed on the blackboard as a possible Robert Baldwin, for example, will in turn read certain lines designated by the teacher. The lines of the other characters involved in the sequences read by the several students trying for the part of Baldwin will be read by volunteers from the class. Each listening member will keep a record of his reactions to the different interpretations. Certain candidates may, of course, be asked to read a second or even a third time.

And so the casting will continue until all characters are tentatively selected by majority vote of the class. It goes without saying, of course, that neither personal attachments nor the reverse should be allowed to color one's judgments in casting a play. §

**EXPERIENCE 207**

*Checking the efficiency of your casting*

§ The tentatively selected cast will now read the entire play, with the other members of the class observing carefully for the purpose of finally deciding whether or not any changes in personnel should be made before rehearsals begin. If the class agrees that certain parts are miscast, recasting of those parts will have to take place until the class is as completely satisfied as possible. At any time during rehearsals, however, an actor may be removed from the cast if for any reason such action appears desirable. §

### *Division of Labor in the Preparation of the Play*

The successful production of a play necessitates a careful division of labor. We have already designated those persons who will be responsible for the actual acting on the stage, and we have assumed that the most experienced member of the group, the teacher, will serve as director-in-chief. But the production of a play is such a complex procedure that we shall require other assignments as well. In Chapter XVI we shall find it necessary to divide the labor of designing and constructing the sets, of handling the business connected with our production, and of other matters which we shall discuss more fully later. At the present time, however, we need to familiarize ourselves with the duties of the director, his assistants, the prompter, and of the actors themselves.

The *director* is, as his title implies, charged with the management of the entire production from the choosing of the play to the stacking of the scenery and the paying of the bills when the play is over. In actual practice he is not infrequently an absolute dictator, though in our case he will not be, for we wish to participate co-operatively in the production of "Confessional." In case of any disagreement, however, the director's word must be considered final. The major specific duty of the director, however, is to aid the actors in the development of their characterizations.

The *assistant directors* form an advisory council whose duty is to aid the director in his management of the production as a whole and whose chief specific function is to aid in the development of effective characterizations.

The *prompter* stands at an advantageous place backstage and "holds the book." That is, he follows word for word the lines being spoken on the stage and prompts any actors who forget their lines. He prompts during rehearsals as well as during performances, so that when the latter are taking place he will be familiar with the intentional pauses in the play and will not prompt during such pauses.

#### EXPERIENCE 208

##### *Selecting assistant directors and a prompter*

¶ Prepare nominations for assistant directors and a prompter. You must consider carefully the qualifications of each member of

your class. After nominations have been made and discussed, the class will select by majority vote two assistant directors and one prompter. §

### *Basic Principles of Acting*

Let us examine a number of general principles of acting which must be understood by us as actors—principles which will of course be enforced by the director and his assistants.

It is axiomatic that the more skilfully any act is performed, the easier it appears to the onlooker. Certainly this general rule applies to acting. Skilful acting looks like fun, and fun it truly is—but only if the actor has worked hard enough at his job of interpretation to make it seem like “second nature.” Otherwise not only will the individual actor suffer in the estimation of the audience, but the play as a whole will likely fail. Furthermore, the actor will decidedly not be enjoying himself. Not only native ability, but hard work is required before the actor should presume to step on to the stage.

Every actor has a mind, a voice, and the equipment with which to express himself physically. In other words, he possesses intelligence and imagination with which to develop a basic understanding of the play as a whole as well as of the particular rôle he is to enact; he possesses the means of affecting his audience audibly; and he possesses a body with which to affect that audience visually. Let us consider the significance of each one of these attributes separately, and then tie them together.

*INTELLIGENCE IN ACTING:* We have already stressed the importance of the actor's understanding of the play as a whole. We recognize the fact that the nature of a given play must be carefully considered before a specific characterization can be created. We know that in general the tone of a comedy or farce or melodrama will be lighter and, except in the case of the melodrama, brighter than that of a drama or tragedy. We fully appreciate by now the difference in purpose of the various types, and of subdivisions of those types.

Perhaps, however, understanding a play as a whole is simpler than analyzing a particular character in that play for the purpose of convincingly portraying that character on the stage. Now we cannot deal in generalities: We must inspect the particular character in detail. We must exert our imagination to the extent of feeling the emotions of that character, of understanding why he acts as he does, of developing a kinship with him as an actual individual.

Imagination, then, involves the ability to put ourselves in the position of a person distinctly different from ourselves. Thus if we find it totally impossible to understand the motives and deeds of a criminal, we cannot hope to portray that criminal successfully on the stage. If as a peace-loving individual we cannot understand sympathetically the thought processes of a Napoleon, we must not attempt to act the part of Napoleon on the stage. If we do, our interpretation is almost certain to fail.

It is for the above reason that seasoned actors find it impossible to know too much about a character they are to portray. In a relatively simple play like "Confessional," for example, the actor who hopes to act the part of Robert Baldwin must conscientiously develop a comprehension of a man who would rather sacrifice a close friendship of years' standing than act in defiance of his own conscience. If the person chosen to portray Robert Baldwin feels so different about the whole matter that it is impossible for him to develop emotional kinship with Robert Baldwin, then someone else must be assigned to that part.

#### EXPERIENCE 209

##### *Beginning the study of the rôle assigned you*

¶ Each member of the cast of "Confessional" will begin now to develop a feeling for the part to which he has been assigned. To begin with, he should prepare to describe to the rest of the class the character of the person he is to portray—that is, how that character's mind works, his strengths, his weaknesses, his goals in life, etc. §

*ACTING WITH THE VOICE:* In previous chapters we have learned about respiration; about phonation, resonance, amplification, articulation; and about tempo. We have also consistently attempted to apply what we have learned about these matters to public speaking and literary interpretation of various types. Now it becomes necessary for us to apply our knowledge of vocal expression to the problems of acting.

Too frequently the development of appropriate vocal expression is almost entirely overlooked by the amateur actor. Perhaps this is the natural result of the too-prevalent emphasis in moving pictures on "good looks." It must be recognized by the amateur actor, however, that the moving-picture actor (or stage actor, for that matter)

who reaches the top is invariably one who has more than a handsome face and a pleasing figure. Even the moving-picture actors themselves admit this fact every time they select a winner of the annual award of the American Academy of Moving Picture Arts and Sciences.

Inasmuch as we have already studied at some length the various problems of vocal expression, we shall at the present time investigate only those additional phases of the subject which are especially applicable to acting.

In the first place, artificial "stage diction" is almost a thing of the past. Though not so long ago professional actors pronounced their words according to one set pattern (that of Southern England), almost entirely regardless of the character they were representing, actors of stage and screen are more and more commonly adapting their pronunciation to the part being portrayed. The present-day actor's oral interpretation of a rôle is judged by its suitability to the particular character. For this reason the "diction" of two excellent actors in the same play may be entirely different from each other. If the vocal inflection, emphasis, pitch, quality, articulation, and pronunciation are appropriate to the rôle being enacted, the only other necessary characteristic of the actor's voice is audibility.

In connection with what has just been said, Hamlet's advice to the strolling players, which members of the class may find in Scene II of Act III of Shakespeare's *Hamlet*, can well be followed to the letter.

#### EXPERIENCE 210

*Analyzing the vocal requirements of the rôle assigned you*

¶ Each member of the cast of "Confessional" will now analyze the vocal requirements of the particular character he is to enact. He will determine the appropriate volume, force, tempo, quality; whether to simulate carefulness or carelessness in his speech; and whether or not a dialect will be called for. The actor must bear in mind the analysis he made in connection with Experience 209 or his decisions regarding vocal expression will not be valid. §

**ACTING WITH THE BODY:** In previous discussions we discovered that in public speaking any posture, movement, gesture, or facial expression is "correct" which at once contributes to and does not obstruct communication. The same general principle applies to act-

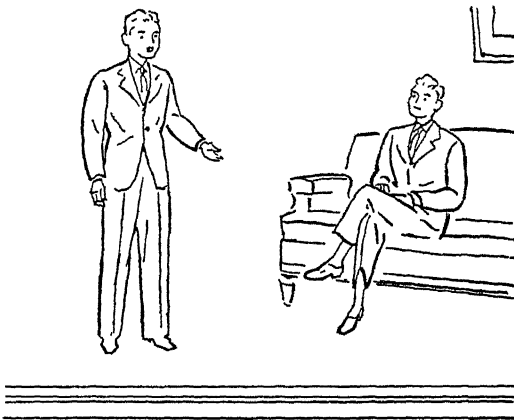


ing. On the other hand, we shall now find it desirable to mention specifically certain general principles of acting with the body.

*a.* All action should be somewhat exaggerated on the stage. That is, a "small" gesture should be slightly enlarged, and a slight smile should be broadened to a degree. Otherwise the members of the audience back of the first few rows may miss them entirely. Care must be taken not to overdo in this respect, however. Actors who overdo in facial expression are sometimes called "muggers," not exactly a complimentary name!

*b.* Each actor should carefully place himself in an appropriate location on the stage (with the help of the director, of course). That is, if he is a minor character, he should not work himself down to a position near the footlights where he will be more noticeable than the major characters. Since movement attracts attention, a minor character should remain as inactive as his part permits.

*c.* Action should take place in front of furniture (that is, down-stage from furniture) whenever possible. The actor can thus portray his character more effectively, since his entire body will be visible to the audience.



*"The actor should, whenever possible, stand or sit with his body turned slightly toward the audience."*

*d.* The actor should, whenever possible, stand or sit with his body turned slightly toward the audience. The reason for this general principle is that it is easier for an audience to hear and for the actor to make facial expression meaningful when he is in such a position. In other words, as in the case of the public speaker, the actor should decidedly not "forget the audience." If he is not acting

at least in part for the members of his audience, the actor has no right to expect them to give him their attention. However, the actor should not hesitate to turn his back full on the audience if the play demands such action.

*e.* The actor, unlike the public speaker, avoids direct contact with the audience. Whereas the public speaker communicates directly with the audience, the actor communicates indirectly by permitting the audience to observe his words and deeds in a meaningful situation. Although the actor is, of course, aware of the presence of the audience, he should pretend not to be. Never, then, does he speak directly to his audience, unless, as in very rare instances, the play definitely requires such a course to be taken.

*f.* As in the lifelike situation which he is attempting to portray, the actor should move on his own lines or during the speeches of other actors or during pauses—depending on the requirements of the play. No hard and fast rule, such as that an actor should never “walk on a line,” can be framed.

*g.* All action on the stage should be purposeful. That is, never should an actor walk or fidget or lean on a chair unless there is a definite reason for such action.

*h.* Entrances and exits are important and should be studied carefully. If a leading character is entering at a critical point in the play, he should probably make his entrance as noticeable as possible. The director will aid him to this end through appropriate placing of other actors. On the other hand, if a relatively unimportant servant is to enter with a tea service, he should make that entrance as quietly and unobtrusively as possible.

*i.* The actor plays to the middle of the house. That is, since it is obvious that persons in the first row will be affected differently from persons in the last row (especially if the auditorium is a large one), the wise actor will attempt to appeal to those persons about half-way back in the theater. This course is safer than playing to the first row, for thus the actor is almost sure to lose those persons sitting in the back rows.

*j.* The skilful actor keeps his wits about him when he “forgets.” What does he do? He engages in “business.” He walks to the window and looks out, he picks up a magazine, he paces the floor—almost any action, as a matter of fact, to serve three purposes: (1) to conceal the slip in memory from the audience; (2) to quicken the circula-

tion of blood in his brain, thereby aiding memory; (3) to give the prompter a chance to give him his line.

k. The actor "keeps in character" throughout the play. When he is not speaking, he is still "in the scene."

Finally, when the actor accepts his assignment to a part in a play, he assumes the following three obligations:

a. Each actor must take his responsibility seriously in keeping the play going. Probably one of the chief differences between an effective production and a dull, uninteresting one is that whereas the latter drags, the former achieves momentum, verve. In such a production each actor is mentally alert. He "picks up his cues"; he drives forward. The old warning, "Don't anticipate," is faulty. Every successful actor anticipates his next line, his next action. However, an actor needs to keep in mind this rule: "Don't let your audience *know* that you're anticipating."

b. The actor must ever bear in mind the fact that the play as a whole is more important than any actor in it. Although it is a distortion of the original Shakespearean line,<sup>4</sup> "The play's the thing" is much quoted nowadays and may well serve the purpose of reminding the individual actor that he succeeds or fails only as the play as a whole succeeds or fails. Acting is a coöperative activity. "The play's the thing"—not the individual actor. The "show-off" has no place on the stage.

c. The actor, once he has undertaken a characterization and has completed his preliminary analysis of his rôle, promptly learns his lines. Lines must be learned word for word for two very good reasons: (1) The play is selected, in part, because its lines are effective; (2) one's fellow actors depend upon certain words as their cues. Learning lines is tedious work, but it is fundamental to clear-cut characterization. Rightly understood, the "whole method" of memorization is the most desirable one. That is, the actor should strive to gain a complete understanding of the entire play *first of all*. Next the relationship of specific scenes to the whole must be comprehended. And finally individual speeches must be learned word for word. The latter process is drudgery, but it must be undertaken if the play is to be successfully produced.

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<sup>4</sup>In Shakespeare's play, *Hamlet*, the line reads, "The play's the thing wherein I'll catch the conscience of the king."

## EXPERIENCE 211

*Continuing the development of the rôle assigned you*

¶ The actors chosen for "Confessional" will now proceed with their individual character analyses as well as with the memorization of their lines. Later, as rehearsals progress, each actor must keep in mind the facts which he and his fellow actors have been learning. He must also be receptive to every suggestion which his directors offer. §

*Rehearsing the Play*

Before we begin our rehearsals we must "block out" the positions and movements of each actor. Obviously we shall expect to alter the positions and movements decided on in advance whenever such a change appears advisable, but that fact does not preclude the necessity of careful planning before the first rehearsal. As a matter of fact, lines will be more easily learned and characterizations developed if the action is carefully planned in advance.

However, action cannot be blocked out until the set and floor plan have been decided upon. Since the designing of our set is a problem for members of the production crew to solve, we must proceed with the first fourteen pages of Chapter XVI before it is possible for us to begin rehearsals. Furthermore, Experience 212 must be postponed until the set has been designed. At that time the directors will return to Experience 212, and rehearsals will begin and continue while the production crew goes on with the rest of its work. For the present, then, all of us—directors, actors, and prompter included—should proceed with Chapter XVI.

## EXPERIENCE 212

*"Blocking out" the action of the play*

¶ Each assistant director will carefully plan the entire action of the play from beginning to end. He will consider stage balance, the placement of on-stage actors most advantageous to the entrances of other actors as well as to necessary exits of actors, positions most suitable to the speaking of certain significant lines, etc. Each assistant director can probably work out his plan most effectively by making use of small blocks of wood to represent the actors and moving these blocks about on one of the models already constructed. He should

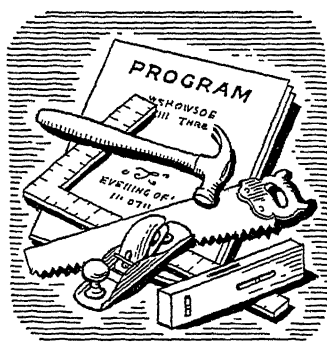
keep careful and complete notes of the positions and movements he works out.

When each assistant director has blocked out his own plan of action for the play, the group of directors will meet with the director-in-chief for the purpose of deciding upon the best plan. This plan will then constitute the tentative design for rehearsals until such time as parts or the whole of it are found unsatisfactory. Actual rehearsals invariably reveal need for certain changes in the planned positions and movements, but if the whole blocking-out process has been carefully executed, only relatively minor details will require adjustment. §

We are now ready for the beginning of actual rehearsals. Although certain members of the cast may have revealed their interest by having learned their lines already, in our first rehearsal the actors will merely "walk through" their parts for the purpose of getting the "feel" of the stage, of learning the action which has been worked out by the directors, and of receiving suggestions as to the proper interpretation of their lines. This first rehearsal will necessarily be a slow one, as each actor will be stopped frequently for instructions.

A one-act play should not require more than ten or twelve rehearsals, spaced over a period of about two weeks. A three-act play, on the other hand, usually requires one week for casting, a few days for reading and discussion of the play as a whole, one week of five or six meetings for rehearsal of the first act, one week for the second act, one week for the third, and about ten days for putting the entire play together, polishing it, and for two dress rehearsals. During the week of the rehearsal of the second act one meeting should be devoted to a review of the first act, and during the rehearsal of the third act one or two meetings should be given over to review of the first two acts.

When the play is finally in shape for presentation, all members of the class will proceed with Experiences 225, 226, 227, and 228.



## CHAPTER XVI

### We "Play Out the Play"

EVERY profession or trade has its own distinctive technical vocabulary, and the world of the theater is no exception. Although it is certainly no crime to call overhead stage lights *headlights*, any more than it is a violation of law to call a kick-off in football a *kick-to*, nevertheless the fact remains that we do not communicate effectively in any field unless we use the words commonly employed in that particular field of activity. Among stage people overhead lights are not called headlights but *border lights* or sometimes simply *borders*.

The learning of the following terms will be relatively easy if they are first explained and illustrated by the teacher.<sup>1</sup>

#### *Terms Used in Play Production*

\*1. *Act curtain*: The "front" curtain of the stage, raised or otherwise "opened" at the beginning of an act or scene and lowered or closed at its conclusion

\*2. *Ad lib*: To invent lines during a scene

\*3. *Apron*: That part of the stage which protrudes beyond the curtain and into the auditorium

<sup>1</sup>In case our school auditorium is a modest one, as frequently is the case, certain of the terms in this list will be meaningless and unnecessary. Those terms which are essential parts of the vocabulary of every member of our class regardless of the stage equipment at our disposal are marked with an asterisk.

4. *Asbestos*, or *asbestos curtain*: An asbestos fire curtain hung in front of the act curtain. It is raised a few minutes before the act curtain rises and may be lowered in case of fire backstage during a performance

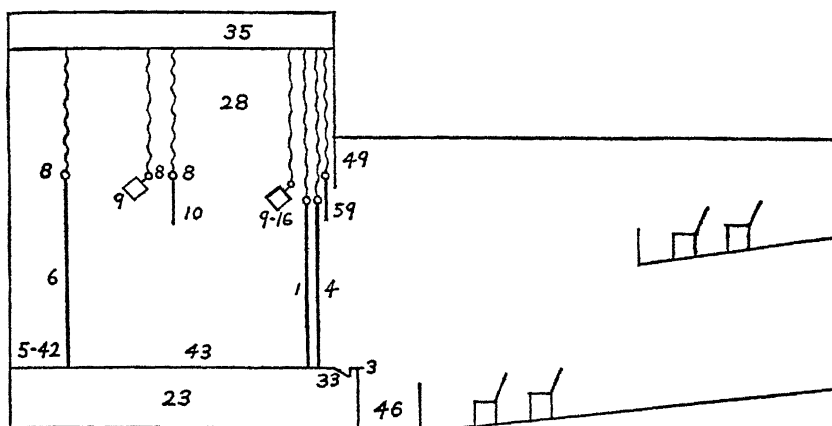


FIGURE 10. Interior Side Elevation of a Theater  
(Numbers Refer to Items in the Accompanying List)

\*5. *Backstage*: That portion of the stage area not seen by the audience

\*6. *Backdrop*: A curtain, sometimes painted to represent scenery, which serves as background especially for outdoor scenes

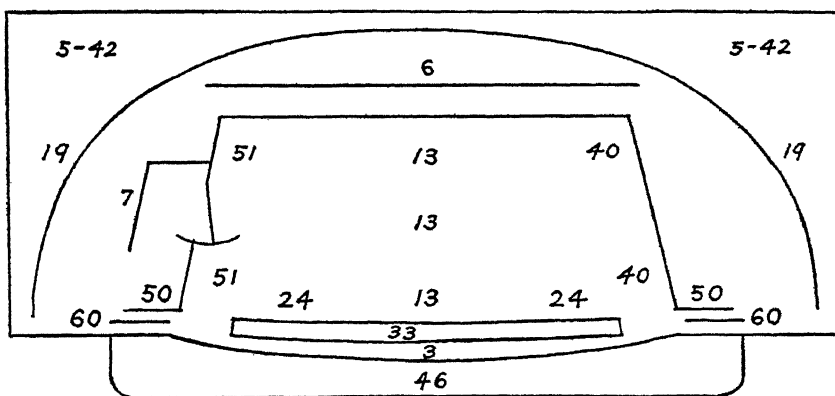


FIGURE 11. Floor Plan of Stage with Identifying Numbers

\*7. *Backing (masking)*: Scenery used back of doors and windows to block audience's view of backstage area

\*8. *Battens*: Shafts of wood or pipe from which drops, borders, and lights are suspended

\*9. *Border lights* (sometimes confusingly called *borders*): Rows of lights suspended on battens above the playing area

\*10. *Borders*: Short drops (that is, strips of cloth) sometimes representing foliage and serving to mask the backstage area above the set

\*11. *Box set*: An interior set, usually consisting of three walls

\*12. *Business*: Incidental action accompanying lines, such as a maid's dusting a room as she talks

\*13. *Center (c.)*: Center of stage with respect to the sides

\*14. *Character part*: Any part (rôle) distinctly different from the actual character of the actor playing the part. Usually such a rôle as that of an old person played by a youth, a villain played by a normal young man, etc.

15. *Color frames*: Light-weight metal or wooden frames for color slides to be placed over lights

16. *Concert borders*: The first (downstage) row of border lights

\*17. *Cue*: The words or action immediately preceding the words or action of another actor. The cue serves as the signal to the next actor to begin his speech or action

\*18. *Curtain*: In the script of a play the word *curtain* serves as a signal to the stage manager to drop the act or scene curtain

19. *Cyclorama*: A semicircular curtain running around the entire stage, except at the front, and serving as background for outdoor scenes

20. *Dimmer (rheostat)*: A device used to regulate the intensity of stage lights

\*21. *Dip*: A light socket

\*22. *Discovered*: A term used in the script of a play to indicate the persons on the stage when the act curtain rises

23. *Dock*: The space directly under the stage

\*24. *Downstage (down)*: The part of the playing area nearest the footlights

\*25. *Drops*: Borders or backdrops

\*26. *Exit (exeunt)*: Direction to leave the playing area

\*27. *Flat*: A rigid section of scenery used as part of the wall of a room

28. *Flies (fly loft)*: The area or space above the stage



\*29. *Flood-lights (floods)*: Portable lights for the illumination of large areas. They have no lenses and cannot be focused on small areas.

\*30. *Floor screw*: A large screw used to fasten a stage brace to the floor

31. *Fly*: To raise scenery, drops, or lights into the flies

32. *Fly gallery*: A catwalk running along the sides of the stage, from which drops, border lights, etc., are raised and lowered

\*33. *Footlights (foots)*: The lights extending across the stage, sunk into the apron

34. *Green Room*: A lounging room just off the stage in which actors wait for their cues and relax between scenes and acts

35. *Gridiron (grid)*: An arrangement of metal or wooden beams a few feet under the roof of the stage, to which are attached pulleys by which drops, lights, and curtains are raised and lowered

\*36. *Groundcloth*: A canvas covering for the playing area of the stage

\*37. *Jog*: A flat of half the usual width

\*38. *Lash*: To lace flats together by means of the lash line

\*39. *Lash line*: The rope by which two flats are tied together

\*40. *Left (l.)*: The left of the stage as the actor faces the audience

\*41. *Light plot*: The plan or schedule of light changes for a performance

\*42. *Off-stage*: Out of sight of the audience

\*43. *On-stage*: In sight of the audience

44. *Pin rail*: The railing along the fly gallery to which ropes leading to the gridiron are made fast

45. *Pins*: Metal belaying pins in the pin rail around which fly ropes are tied

46. *Pit*: The sunken area between the stage and the audience, in which the orchestra sits (In the Shakespearean theater the pit was the entire first floor of the auditorium, where the "groundlings" assembled to see the play.)

\*47. *Practical*: A term applied to windows, doors, and other "scenery" which "works" naturally

\*48. *Properties (props)*: Furnishings for the stage, such as pictures, furniture, etc. *Personal properties (hand props)* are small articles which individual actors use, such as revolvers, letters, etc.

\*49. *Proscenium*: A loose term designating the entire front of the stage as the audience sees it

\*50. *Return*: Two jogs or flats hinged together to form a corner, usually placed just back of the tormentor

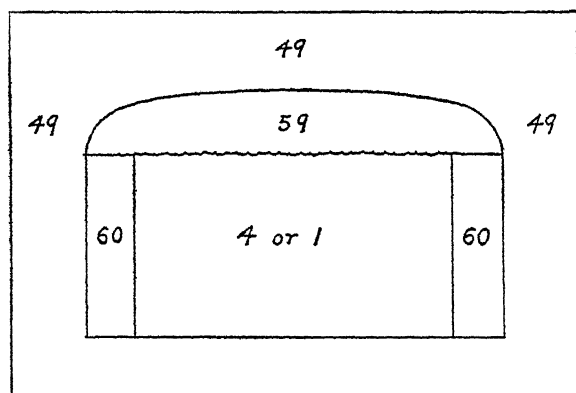


FIGURE 12. *Proscenium As the Audience Sees It*

\*51. *Right (r.)*: The right of the stage as the actor faces the audience

\*52. *Set*: The scenery or "set-up" for a particular scene

\*53. *Set pieces*: Pieces of scenery, complete in themselves, such as rocks, trees, and fences

\*54. *Spotlights (spots)*: Portable lights that can be focused so as to illuminate small areas

\*55. *Stage brace*: An adjustable wooden support for flats and set pieces

\*56. *Straight part*: Any rôle requiring the actor to "be himself"

\*57. *Strike*: To take down and store a set

58. *Striplights (strips)*: Short rows of lights which can be attached anywhere as needed

\*59. *Teaser*: The short drop which masks the concert borders

\*60. *Tormentors*: Curtains or flats used to regulate the width of the proscenium opening and mask the backstage area along the sides of the set

61. *Trap*: A trap door in the stage floor

\*62. *Up-stage (up)*: The playing area farthest from the audience

\*63. *Wings*: The off-stage area at the left and right, or the upright scenery used along the sides of an old-fashioned set

### *Designing the Set*

Although later on in our preparation for the presentation of "Confessional" we shall divide into small groups for the more efficient

production of the play, we should work together as a class on the problems of designing the set. The reason for this group activity is that every member of the class, no matter what his specific duties will be in the course of production, must understand the principles here discussed, or he will not be able efficiently to perform the particular duties assigned to him.

Now, it has long been recognized that two factors determine the character of any given individual. These two factors are heredity and environment. Innumerable debates have been conducted in attempts to decide which group of influences wields the greater power over the individual. We need enter no such discussion here, of course. All we need to know is that one's environment exerts such a significant influence over one's life that it cannot be overlooked or discounted. We are what we are largely because of the nature of our surroundings—our home, our community, our nation. We conduct ourselves one way in church, another way on the playground, another way at the dining-room table, and yet another way when we are visiting Aunt Minnie. Why? Because these different environments make varying demands upon our conduct.

Nothing in this life occurs independent of its surroundings. For this reason plays without scenery are unreal. How can a play, a portrayal of life, be produced without the surroundings which make it a valid "piece" of life?

Recently experiments have been conducted in the production of plays on bare stages. Although interesting as a "stunt," such a production is not a play, because it portrays "life" outside of its environment. As a matter of fact, such plays do have scenery—the extremely inappropriate scenery of backstage radiators, brick walls, ladders, and fly ropes! Such plays toss into the picture a conglomerate mess of totally unrelated and irrelevant materials.

It should be apparent that before the cast which we have selected can effectively interpret "Confessional" it must have clearly in mind the surroundings in which it will live and move and have its being. Let us not delegate the task to the art department, though we may seek its aid. *We* are the ones who know the play and are concerned with its effective presentation. If we cannot design our own set with only a minimum amount of aid from specialists in art, we probably don't know our play well enough to produce it.

Any one of several types of sets may be used in the presentation of a play. A few of these are discussed on the following pages.

1. The *bare-stage "set,"* shown in Figure 13, is the one which we have just criticized. Probably it deserves no further mention.

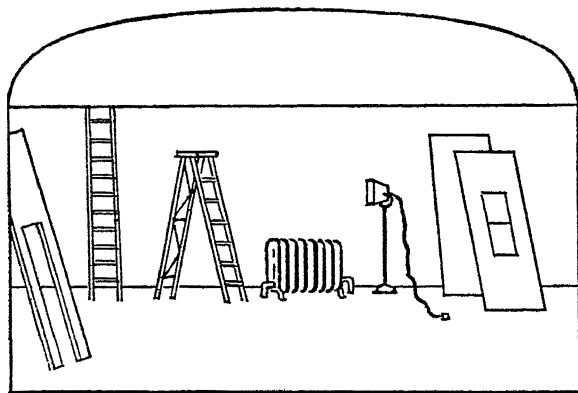


FIGURE 13. *A Bare-Stage "Set"*

2. The *arras set* is one formed by means of plain-colored draperies which are hung as walls or as wings and backdrop. Shakespearean plays are not infrequently produced with arras sets.

3. The *wing set*, now out-dated except for certain exterior scenes, is that type which consists of a series of upright pieces of "scenery" called wings, ranged on either side of the stage. The back wall of the stage is masked by means of a painted backdrop or cyclorama.

4. The *symbolistic set* is one in which one object, or a very few, is used to suggest a setting, as illustrated in Figure 14 below in which the stained-glass windows and altar symbolize a church.

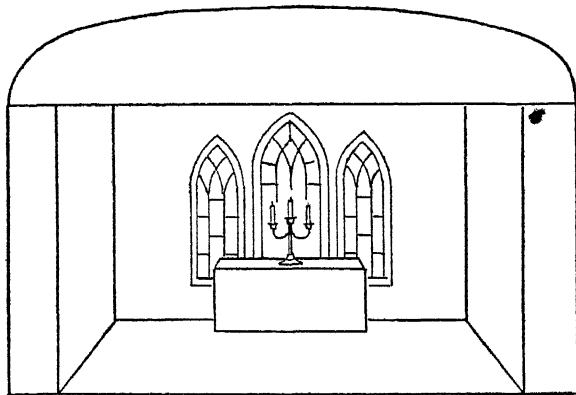


FIGURE 14. *A Symbolistic Set*

5. The *expressionistic set* is an unrealistic one which employs color, light, mass, and line to produce appropriate psychological re-

actions on the audience. Figure 15, for example, shows an expressionistic set which might be used in presenting Shakespeare's *King Richard III*. No act curtain is used, and the action takes place on successively higher steps on the stairway going up to the throne. The stairway is red, symbolizing the bloody ascent to the throne, and the throne is gold, to symbolize its worldly desirability.

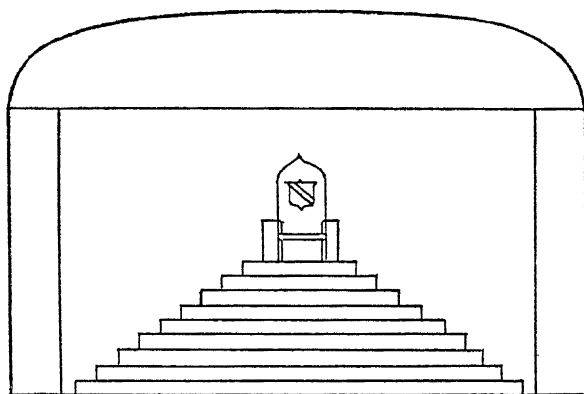


FIGURE 15. *An Expressionistic Set*

6. The *realistic (naturalistic) set* copies an actual scene from real life as faithfully as possible. Every minute detail is represented. A set of this sort has the great disadvantage, usually, of drawing audience attention to the set and away from the actors.

7. The *semi-realistic set* is the most commonly employed at present. As Figure 16 shows, it is true-to-life up to a certain point, beyond

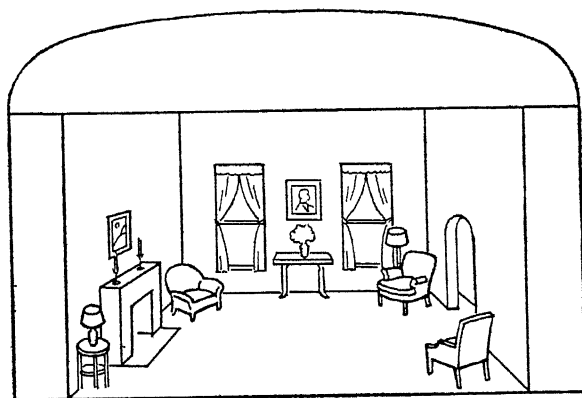


FIGURE 16. *A Semi-Realistic Set*

which it cannot go without being so "natural" as to distract the audience's attention. This type of set requires, then, extremely careful selection of realistic items for the twofold purpose of aiding both the actor and the spectator.

Perhaps any one of the sets briefly described above (with the exception of the first and sixth) is suitable on occasion. *The nature of the specific play itself is the determining factor in deciding upon the appropriate set.* If a play is highly imaginative or fantastic, the symbolistic or expressionistic set may be employed. If the play's setting is of very little significance, the appeal of the play being found in its beautiful lines, the arras setting may be suitable. If an old melodrama is to be revived, perhaps the producers will desire to stage it as it was staged originally. *Uncle Tom's Cabin*, for example, might well be "set" with purposely unrealistic wings, drops, and "set pieces" of ice, an auction block, the front wall of a log cabin, etc. Under ordinary circumstances, however, the semi-realistic set is the most appropriate one. This is especially true when we are presenting a typical modern play.

#### EXPERIENCE 213

*Determining the most appropriate type of set for "Confessional"*

§ On the basis of your acquaintanceship with the play, "Confessional," determine which of the several types of sets just discussed would be most suitable for the presentation of that play. Be prepared to defend your decision before the rest of the class. After discussion, the class as a whole will decide which type of set to use in its forthcoming production of "Confessional." §

#### EXPERIENCE 214

*Designing a floor plan for "Confessional"*

§ Work out a set for "Confessional." To do this, you will have to consider, first of all, the floor plan. You must plan your set so that windows, doors, and furniture will present a balanced picture to the audience.

You will also have to consider the ease and effectiveness with which members of the cast will be able to move about on the stage. For example, as you plan your set, you will be obliged to start at the

beginning of the play and visualize the various characters as they stand, sit, and move about in the set you are working out.

Your plans should be drawn to exact scale, perhaps of one-fourth inch to one foot ( $\frac{1}{4}'' = 1'$ ). That is, if your actual playing space is to be 30 feet wide at the footlights, your sketches will be  $7\frac{1}{2}$  inches wide at the footlights. The final plan which you submit for the consideration of the class should be executed in ink. §

#### EXPERIENCE 215

##### *Sketching a set for "Confessional"*

¶ After the two or three most suitable floor plans have been selected by the class as a whole, each student should proceed to make a front-view sketch of the set as suggested by each of the several plans. The sketch, which in general outline will resemble those on pages 426 and 427, should be to some predetermined scale, of course, and may be executed in pencil, ink, crayon, or water color.

The class will decide which one of the sets represented is the one it wishes to use in the presentation of "Confessional." §

#### EXPERIENCE 216

##### *Constructing a model of the "Confessional" set*

¶ Each person will now construct a model of the set decided upon in Experience 215. Inasmuch as the most skilful model makers are simply those persons possessing most individual ingenuity, only a few suggestions will be offered here.

1. Decide upon the scale you will use in constructing your model. Though any proportions are satisfactory, a  $\frac{1}{2}'' = 1'$  scale is probably easiest to adhere to and most helpful when the model is completed.

2. Only one comment regarding color schemes need be made here. It is that colors for comedies and farces should normally be lighter and brighter than colors for tragedies, dramas, and melodramas. Thus yellow, orange, light green, and light blue are suitable for comedies and farces, whereas purple, dark blue, and deep brown are appropriate for tragedies, dramas, and melodramas. Black and white produce a startling effect and may well be employed to that end. Further technical information may be gained from your art department.

3. Provide yourself with a thin board or piece of thick cardboard the exact size, to scale, of the entire bare-stage area on which your play will be presented. That is, suppose that your stage is 40 feet wide and 30 feet deep. Your board or cardboard "stage" will, then, be 20 inches wide by 15 inches deep. It will serve as the foundation on which you will construct your model.

4. Provide yourself with a bottle or tube of glue or paper cement and sufficient paper or very light cardboard of the colors you have decided upon. In order to determine how much of such material will be needed, you will need to figure carefully. Perhaps the following suggestions for cutting out various parts of your model will help you in your computation.

a. Walls may be made as follows:

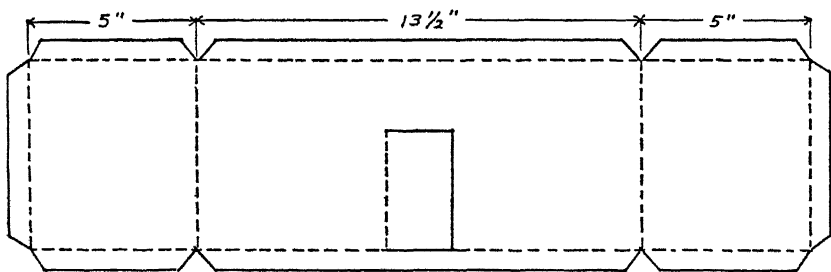


FIGURE 17. How to Make Walls for a Model

One strip of paper (or three strips glued together) of the dimensions shown will suffice, then, to represent the walls of a room 10' deep, 27' wide at the "back," and 30' wide at the footlights. The "wall" will be folded, of course, on the dotted lines, the flaps being used to glue the wall to the floor, the ceiling (if you expect to use one), and the front arch of the stage (called the *proscenium*). Doors and windows of the correct dimensions should be cut at the proper places, the doors being left "practical" (that is, so they will open and close) by being cut on only three sides, as shown in the diagram.

b. "Backing" will be required for doors and windows. That is, short sections of "walls" or representations of outdoor scenery must be placed back of doors and windows in order to mask the bare backstage when the doors are opened and in case the audience can see through the windows. The size of each backing will depend on the size of the door or window, the width



of the auditorium, and the distance back of the door or window at which the backing is to be placed. You must, then, estimate the "sight lines" of the side seats in the auditorium, as follows:

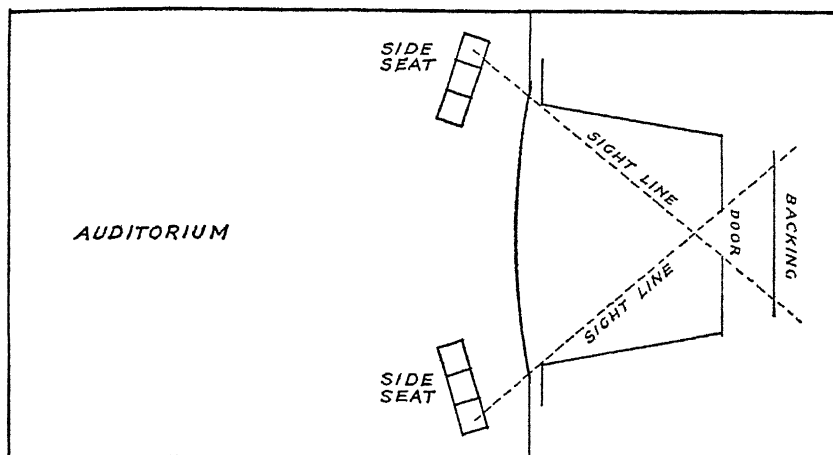


FIGURE 18. *How to Estimate Sight Lines*

- c. The "picture frame" which masks the backstage area from the audience (called the *proscenium*, as has been noted) will, of course, be as wide as the entire stage (20" in the example cited in Part 3 of this Experience). It will be as high as necessary, perhaps 15". The proscenium opening will, of course, be cut out of this piece of paper, as illustrated in Figure 19.

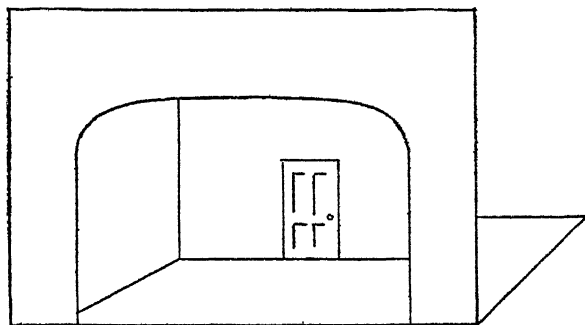


FIGURE 19. *The Proscenium of the Model*

- d. Furniture, fireplaces, book shelves, etc., are not so hard to make as one might think. Any girl in the class already knows how to make doll furniture. For the boys, however, the following

two diagrams, plus individual ingenuity, should suffice. The pieces shown will be folded on the dotted lines, and the flaps will be glued in place to hold the furniture together.

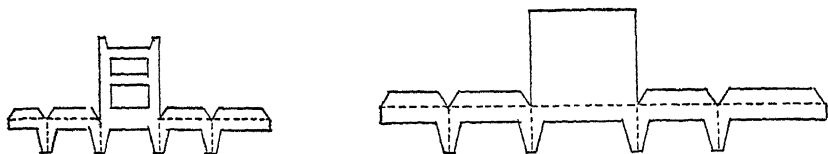


FIGURE 20. *How to Make Furniture for the Model*

A rocking chair may be made by simply gluing rockers on to a straight chair; a sofa is made in the same way as a chair except that the back will be lower and longer, the seat longer, and the legs not cut up so high as for an ordinary chair.

5. When the various parts of the set have been cut out, *but before they are glued in place*, you should draw or paint window frames; door frames, panels, knobs; panels and pictures on the walls, etc.

6. The final step is the gluing of the set in place and the arrangement of furniture.

When all models have been completed, the class will discuss their respective merits and come to a conclusion as to which one will be used as the model for the actual set to be constructed for the presentation of "Confessional." §

### *The Production Staff*

We now find it necessary to add to the list of personnel which we discussed in Chapter XV. Already our actors, directors, and prompter have begun their work (although temporarily the entire class is working together), but diligent coöperation by the rest of the class will be required before our play can be performed successfully. Following is a list of essential members of our backstage, house, and business staffs.

1. A *business manager* will direct the sale of tickets and be responsible for all expenditure of money.
2. An *advertising manager*, an assistant of the business manager, will plan the publicizing of the play.
3. A *house manager* will be in charge of the comfort of the

audience. He will see to it that the auditorium is clean and of the proper temperature. He will be in charge of the *ushers*.

4. A *stage manager*, with his crew of *stage hands*, will be responsible for all matters pertaining to the physical phases of production. He will direct the construction and decoration of the set according to the plans that have been drawn up; he will supervise the erection of the set and the storing of it later; he will handle any necessary shifts of scenery or furniture during the play; and one of his assistants will operate the curtain.

5. A *stage electrician* (and any assistants who may be assigned to him) will work out all lighting arrangements, in collaboration, of course, with the director.

6. A *property manager* will assume the responsibility of assembling all stage equipment (furniture, etc.) which is not in the province of the stage manager and his crew.

7. A *costume manager* will either make, assemble, or arrange to have provided all needed clothing, whether modern or historical in nature.

8. *Make-up artists* will plan and execute the make-up of the various members of the cast.

*At this time the directors, actors, and prompter should return to their assigned tasks. The directors should turn back to Experience 212, page 418, and as soon as they have decided tentatively upon the action of the play, rehearsals should begin. Meanwhile the actors and prompter will continue their study of the play. The rest of the class will continue with Chapter XVI.*

#### EXPERIENCE 217

##### *Dividing the responsibilities of production*

¶ Considering personal desires and abilities, the members of the class (exclusive of directors, actors, and prompter) will now divide themselves according to the list of production personnel on pages 432-433. If the class is small, perhaps each individual will have the opportunity to assume more than one responsibility. Although each member of the production staff should read carefully the remainder of Chapter XVI, he must, of course, study even more diligently the

particular part or parts which have to do with the tasks which the class has assigned him. §

### *The Preparation of Sets*

Of the seven different types of stage settings described on pages 426-428, only one, the semi-realistic, need command our attention at this time. The bare-stage "set" obviously calls for no study, for it consists of nothing but the bare theater walls, stacked scenery, step-ladders, etc. The arras set calls for no, or virtually no, construction. The wing set is so rarely used nowadays as to require no discussion here. The symbolistic and expressionistic sets, though not uncommonly employed, require individual adaptation for each play using them. And the realistic set is merely an exaggeration of the semi-realistic, and hence demands no special study.

The semi-realistic set, on the other hand, is by all odds the most commonly used. Let us consider the construction of certain of the more commonly employed units in both interior and exterior sets.

*FLATS:* Interiors, as we have discovered, are invariably constructed of "flats." A flat may be of any size, depending upon the needs of the play itself and the size of the stage. In this discussion, however, we shall adopt the dimensions of the flat most desirable provided that the size of the stage permits its use and that the play makes its use practical. Our flats, then, will be 5'9" x 12'.

The frames of our flats will be constructed of white pine or poplar, because either one is light in weight and relatively durable. For each flat we shall need the following materials:

- |  |                          |
|--|--------------------------|
| a. 2 pieces of white pine or poplar    | 1" x 3" x 11'6" (stiles) |
|  | (top and                 |
| b. 2 pieces of white pine or poplar    | 1" x 3" x 5'9" bottom    |
|  | rails)                   |
| c. 1 piece of white pine or poplar     | 1" x 3" x 5'3" (toggle   |
|  | rail)                    |
| d. 2 pieces of white pine or poplar    | 1" x 2" x 3'6" (corner   |
|  | braces)                  |
| e. 4 triangular pieces of 3-ply veneer | 8" x 8" (corner          |
| wood                                   | blocks)                  |

- f. 2 rectangular pieces of 3-ply veneer 6" x 3" (key-stones)
- g. 4 rectangular pieces of 3-ply veneer 6" x 2" (key-stones)
- h.  $\frac{3}{4}$ " corrugated nails
- i.  $1\frac{1}{4}$ " clout nails
- j. 4 lash cleats<sup>2</sup>
- k. 1 lash line eye<sup>2</sup>
- l. 1 brace cleat<sup>2</sup>
- m. 10 feet of No. 8 sash cord (lash line)

When the above materials have been secured, the two stiles (*a*) and the top and bottom rails (*b*) are laid on the floor to form a rectangle. The corners are squared by means of a perfect right-angle template nailed to the floor, as shown in Figure 21.

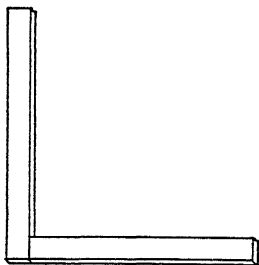


FIGURE 21. *A Right-Angle Template*

The four pieces are then fastened together with corrugated nails (*h*). Then the four corner blocks (*e*) are nailed in place,  $\frac{1}{4}$ " from the edge of the frame, with clout nails (*i*). The clinching of these nails is best done by placing a clinching iron (or any flat piece of iron) underneath the frame before the nail is driven in.

Next the toggle rail (*c*) is fixed in place with corrugated nails and re-enforced at each end with a keystone (*f*) secured as the corner blocks were. The corner braces (*d*) should then be fixed in place with corrugated nails and secured by means of keystones (*g*).

When the hardware and lash line have been put in place, the

<sup>2</sup>Hardware for use in the construction of flats may be purchased from any one of the firms listed in Appendix E of this book, if not from a local dealer.

frame of the flat will resemble Figure 22. We shall learn how to cover it later.

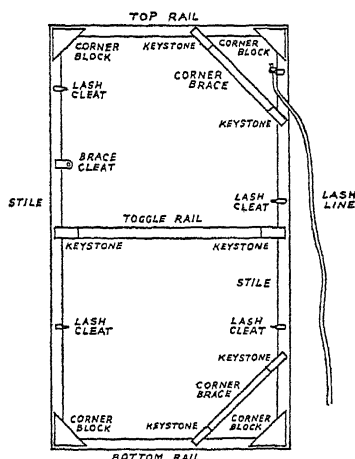


FIGURE 22. *Frame for a Stage Flat*

**DOOR AND WINDOW FLATS:** Flats for doors and windows are made as regular flats are, except that, as shown in Figures 23 and 24, an inner frame is added. The size of the inner frame will depend entirely upon the size of the flat itself and the requirements of the play. At the base of each door flat a saddle iron should be attached. A saddle iron is a strip of  $7/8'' \times 3/16''$  soft steel as long as the flat is wide, drilled and countersunk so as to accommodate wood screws.

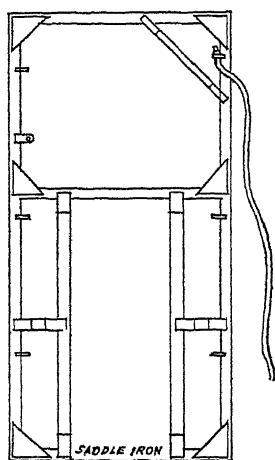


FIGURE 23. *Frame for a Door Flat*

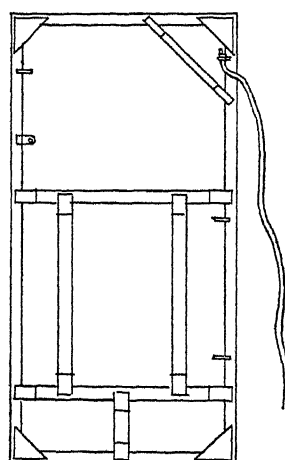


FIGURE 24. *Frame for a Window Flat*

**DOORS:** Doors, of course, must always be "practical." Three methods of constructing doors to fit into the frame just described are commonly employed.

1. A door of the proper dimensions is constructed of a light-weight wooden frame covered with muslin, which is then "sized" (see p. 440) and painted appropriately. This door is then simply hinged to the door flat that is already constructed. It is the least expensive door to make, but also the most unsatisfactory in creating an illusion of reality.

2. A light-weight wooden door is bought or constructed and hinged to the door flat. This method is more realistic than the first one, but is inferior to the third one, a description of which directly follows.

3. A door-frame unit, seen in Figure 25, is constructed so as to fit snugly into the opening of the door flat. A wooden door is then hung permanently in this unit, but the latter is, of course, removable from the flat. This method is by far the most satisfactory of the three for at least three reasons: (a) It is more realistic, for the width of the wall is visible and the sounds caused by opening and closing the door are more natural. (b) It causes less strain on the flat itself. (c) It makes possible the shifting of doors from one flat to another with relative ease.

The door-frame unit is fixed to the door flat by means of two "strap hinges," which are similar in principle to the pin hinges shown in Figure 32 on page 445.

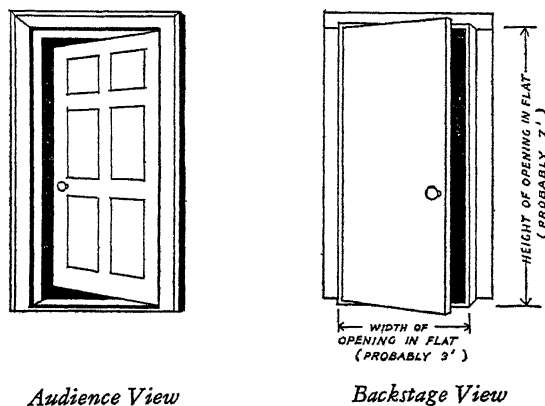


FIGURE 25. A Door Unit

**WINDOWS:** Since a stage window rarely has to be "practical," it is made as simply as possible, as in the first of the following two methods:

1. A window frame of the desired design is constructed and attached to the window flat already discussed. Unless in the course of the play it must be broken for a given effect, glass is never used, for two reasons. In the first place, it is apt to reflect stage lights and thus glare into the eyes of the audience. In the second place, it is too easily broken during scene shifts. Galvanized wire screening gives the illusion of glass and has the advantage of being glare- and shatter-proof.

2. A window-frame unit similar in construction to the door-frame unit already discussed is made to fit into the opening in the window flat. It is held in place by means of strap hinges. It too is equipped with galvanized wire screening instead of glass.

**FIREPLACES:** Fireplaces may be constructed of light wood, or a suitable wooden frame may be covered with muslin (as discussed later in connection with the covering of flats) and appropriately decorated.

**ARCHWAYS:** An archway flat (or flats) may be easily constructed when we know how to build an ordinary door flat. The following diagram will perhaps aid the amateur stage manager. Arch units similar to the door units already discussed are constructed so as to fit into the flats and are held in place with pin hinges.

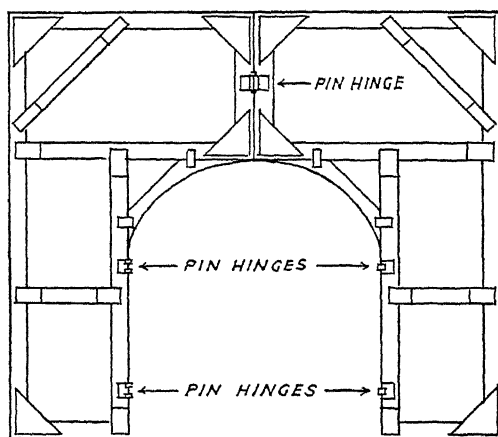


FIGURE 26. *A Wide Arch Flat*

**CEILINGS:** Formerly (and not infrequently in the present-day theater) the space above the playing area of the stage was masked by



a series of "borders." Nowadays, however, the more common practice is to use a ceiling. This may be made almost exactly as an ordinary flat is made, though of course different in dimensions. It is then lowered and raised by means of fly ropes.

*COVERING FOR FLATS:* Thus far the various types of flats which we have discussed, as well as the ceilings and one type of door and fireplace, are mere wooden frames. We must now cover them with either canvas or unbleached muslin. Since unbleached muslin is less expensive and easier to handle than canvas, most amateurs use that material for covering flats and other framework for stage use.

The process of covering is not difficult. First the frame is placed on the floor or, better, on three wide saw-horses, with the smooth side up. That is, the side of the frame with the corner blocks and keystones on it is turned down.

A piece of muslin about two inches too large for the frame is then cut, laid on the frame, and attached to it temporarily by means of a tack, only partly driven in, at each of the four corners. The muslin need not be tightly stretched, as the later "sizing" and painting will take up a surprisingly large amount of slack. The next step is to place tacks, only partly driven in, all the way around the frame, thus temporarily attaching the muslin to the frame. These tacks should be placed at intervals of about five or six inches, and one and a half inches from the outer edge of the frame. In order to avoid unevenness in the muslin, it may first be tacked on one end, then on the other, then on one side, and then on the other side. The flat will then look like Figure 27.

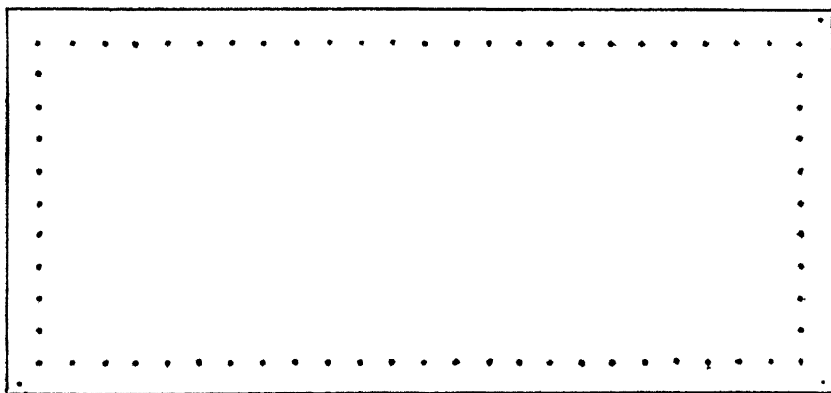


FIGURE 27. Muslin Covering Tacked to Flat and Ready to Be Glued

A quantity of glue will now be required. Though any strong glue is suitable, the best kind for our purposes is made in the following manner:

The night before the glue is to be needed, mix flake or ground glue and water in proportions of 1 lb. of glue to 2 qts. of water. Stir well and let this mixture stand overnight. An hour or so before the glue is to be applied, place a block of wood in a pail slightly larger than the one in which the glue has been mixed, and pour about a quart of water into this larger pail. Place the glue pail inside the larger pail, being sure that the block is underneath the glue pail, thus devising a kind of double-boiler arrangement. Now place the entire "double boiler" on a burner and heat, stirring the glue from time to time until it is well dissolved. Then add 1 lb. of whiting to each mixture consisting of 1 lb. of glue and 2 qts. of water.

The "flaps" of muslin outside the tacks are now turned back as shown in Figure 28, and the hot glue is generously applied to the frame underneath by means of an old brush.

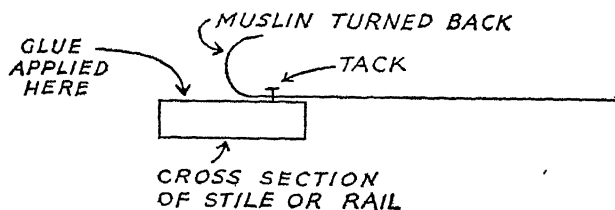


FIGURE 28. *Where to Apply Glue When Covering Flat*

The flaps are then pressed firmly down until the glue has begun to take hold. When the flap all the way around the frame has been glued down, a sharp knife is drawn along about  $\frac{1}{4}$ " from the outer edge of the frame, thus trimming off the surplus muslin as well as forcing the cut edge of the muslin into the wood to prevent fraying. The tacks may then be removed, for the glue will hold the muslin firmly on the frame.

On the day after the muslin has been glued to the frame, the flat should be "sized." That is, the same mixture of glue, water, and whiting (though perhaps slightly thinner) should be applied to the entire surface of muslin, thus stiffening it in preparation for painting.

Door and window flats, as well as other frames, may be covered in precisely the manner just described, except that provision will have to be made for the openings.

Exterior sets usually consist of "set pieces," borders, and sometimes wings placed appropriately in front of a backdrop or cyclorama. A set piece is a representation of a rock, a tree, a wall, or any similar piece of scenery for an outdoor set. An ingenious stage manager can construct almost any set piece in a satisfactory manner. Semi-realistic trees and rocks, for example, may be made by stapling chicken wire on to suitably constructed wooden frames, gluing newspaper to the chicken wire, covering the newspaper with muslin, and painting it the proper color.

Thus, in a recent production of James Matthew Barrie's *The Admirable Crichton* the set illustrated in Figure 29 was used.

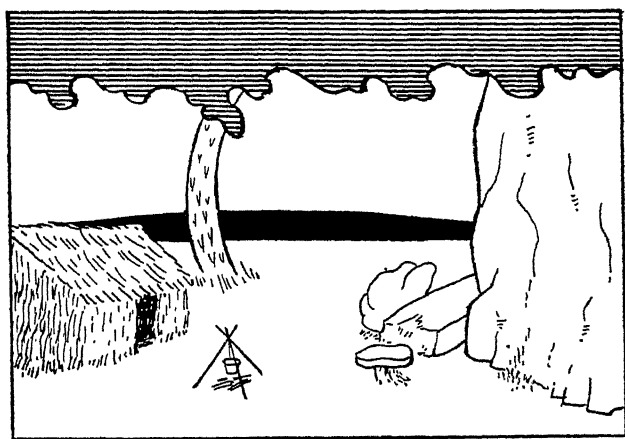


FIGURE 29. A Set for Act II, *The Admirable Crichton*

The rocks and the tree trunk, constructed in the manner described above, created an illusion of reality, as did the hut, which was a wooden framework covered with straw. Under the proper lighting, of course, the straw looked like grass. The illusion of distance required by the ocean background was created by hanging a drop made of netting or scrim in front of a blue cyclorama.

Once more it must be pointed out that the demands of outdoor scenery are so varied that only the ingenuity of a skilful stage manager can properly cope with the requirements of a specific set.

*PAINTING THE SET:* The stage manager and his crew are, of course, not concerned with the color schemes of a given set except in the skilled execution of the plans of the designer and the director. If the model already constructed calls for flats whose color will simulate maroon-colored wallpaper, the stage manager has no choice but to do his best to achieve that effect. His responsibility in connection with colors is merely knowing how to mix and apply various pigments in order to attain certain ends.

Experimentation, then, is the only way open to the amateur stage manager.

Now, the pigment which is used on the stage almost to the exclusion of all others is *distemper*, or water color.<sup>3</sup> This should be bought in powder form and mixed with glue and water in the following manner:

Flake or ground glue is allowed to soak in water overnight. The proportions are 1 lb. of glue to 3 qts. of water. After thorough soaking, the mixture is heated in the previously described double-boiler arrangement until the glue is well dissolved, after which the pail (it should be of 3-gallon capacity) is filled with water and thoroughly heated again. The resultant mixture is called "size water."

The powdered pigment is then added to the heated size water in desired proportions, the latter being determined by mixing small quantities and applying them to sections of an old flat, allowing them to dry (for dry water colors present a different appearance from wet ones) and determining what proportions of size water and pigment will achieve the desired result. The consistency of the paint when ready to be applied should be about that of cream. It should be applied when warm.

Since it is extremely difficult to match colors, sufficient paint of the desired hue should be prepared before any is applied. One gallon of paint will adequately cover one flat 6'9" x 12'.

Though there are many different methods of applying paint to scenery, only three will be discussed here, as they are the most commonly employed. Painting of flats should always be done with the flats lying on the floor.

1. *Flat painting* is the simplest method and is commonly employed for applying the ground coats—that is, those on which

<sup>3</sup>"Casein" paint is becoming more popular than it used to be. The number of "casein" colors is limited, but it is especially valuable if a dark color must be covered with a lighter one.

"sponged" or "spattered" paint will later be applied. It involves simply the brushing on of paint in the ordinary manner.

2. *Spattering* is accomplished by filling the brush with paint and then snapping the brush with the wrist, thus flipping small drops of paint on to the flat. Since the effect must be fairly even, the painter should do all of the flats at one time rather than extend the activity over several days. It is also advisable for him to begin at one end of each flat and work his way gradually toward the other. He should take care not to let drops of paint drip from an overloaded brush, as these drops will look different from the spattered drops. If a fine texture is desired, the brush should not be dipped so deep into the paint as when a rough texture is wished.

3. *Sponging* requires the use of a large sponge cut so that one surface is flat. The sponge is dipped into the paint, squeezed, and applied gently (flat side down) to the flat. Thus, if care is taken, a fairly even design may be achieved over the entire surface of the flat.

It should be obvious that exteriors demand rougher painting than interiors. Rocks, for example, should not be a solid gray or brown. A flat application of brown followed by a generous spattering of gray, red, and blue is much more effective. Bricks should not be flat red, but should present an appearance of variety in order to achieve the illusion of reality. Trees should be painted with rough strokes; and the logs of a log cabin should be streaked and mottled to represent the roughness of bark and grain.

The amateur scene painter will do well to exaggerate in all of his decoration. His effects should be for the relatively distant audience, not to suit close scrutiny.

### *Methods of Setting Up Scenery*

If a given play requires shifts of scenery, the stage manager and his crew should rehearse these shifts as carefully as the actors rehearse their lines and action. Backstage activity during a performance should of course be as noiseless as possible and should consume no more time than is absolutely necessary. Intermissions between acts of a full-length play should never last longer than ten minutes, and between scenes within an act they should be much shorter, never longer than two or three minutes.

Backstage efficiency, then, is necessary. To this end, no one should

be permitted on the stage during intermissions until the stage manager indicates that he has completed the shifting and arranging of the scene.

*FASTENING SCENERY TOGETHER:* Three methods of fastening units of scenery together are common.

1. *Lashing* is the method employed to fasten flats together. It is best described by means of a diagram, Figure 30.

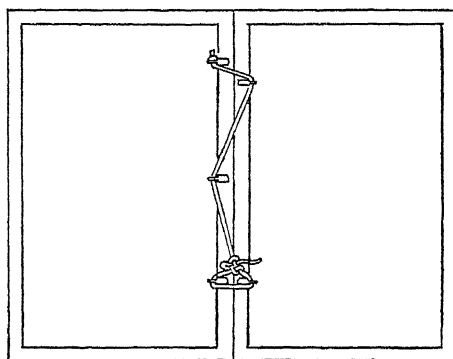


FIGURE 30. *How to Lash Two Flats Together*

The knot must be strong, yet easily and quickly untied. For this reason a type of bow knot, illustrated below in Figure 31, is generally used.

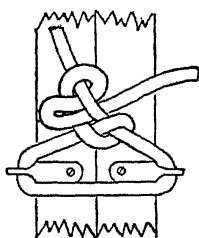


FIGURE 31. *A Bow Knot Suitable for Use in Lashing Flats Together*

2. *Pin hinging* is employed for most of the other fastening required in setting up scenery. The two units of the wide archway shown in Figure 26 on page 438, for example, are joined by means of a pin hinge, as shown in Figure 32 on page 445.

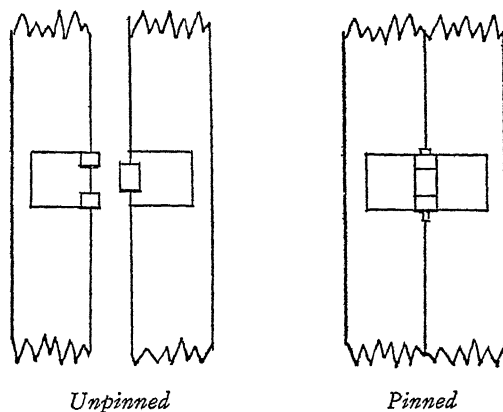


FIGURE 32. A Pin Hinge

3. *Bolting*, however, is sometimes necessitated by the weight of certain pieces of scenery, such as stairs and balconies. In such cases  $\frac{3}{8}$ " carriage bolts and wing nuts are employed, as shown in Figure 33.

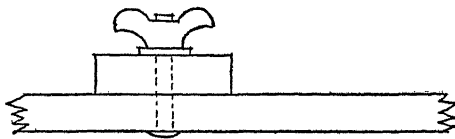


FIGURE 33. A Carriage Bolt with Wing Nut

**BRACING SCENERY:** The universal method of bracing scenery uses the so-called stage brace. Braces may be purchased ready made, or may be constructed at a saving by the stage crew. It is desirable to purchase at least the necessary hardware, however, which consists of two end pieces (a forked hook and a heel piece), shown below.

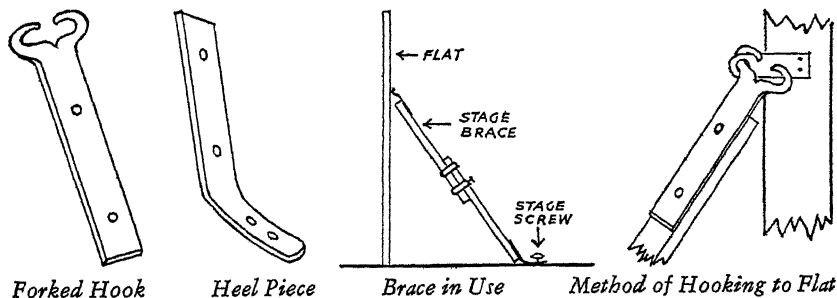


FIGURE 34. The Stage Brace

Braces may be made adjustable by the use of clamps, as shown in the same illustration.

The stage brace is hooked into the brace cleat of the flat in the manner shown on page 445 and is fixed to the floor by means of a stage screw.

#### EXPERIENCE 218

##### *Preparing scenery for "Confessional"*

¶ On the basis of your knowledge of scene construction and decoration, work out careful plans for the preparation of the necessary scenery for "Confessional." When your plans have been completed and approved by the directors, proceed with the actual work of constructing and decorating the set. §

##### *Lighting the Play*

It should be obvious that the huge subject of stage lighting can be treated only generally here. However, so necessary is at least a basic knowledge of the problems involved in lighting a play, as well as certain suggested solutions to those problems, that we must consider the subject briefly at least.

Before the discovery of electricity, stage lighting served but one purpose: illumination to increase visibility. Even during the period of gas-illuminated stages, the open flame involved difficulties which made the use of lights for any other purpose than simple illumination very difficult and hazardous.

During the first two thousand years of recorded theatrical history, plays were almost invariably staged outdoors during the daytime. As late as the Elizabethan theater of Shakespeare's day the play house was roofless, for sunlight was necessary in the interests of visibility. When plays were attempted indoors, candles, torches, and lamps were used. Bottles of wine and colored water were sometimes placed between the lights and the actors in order to achieve crude color and shadow effects.

The advent of electricity, then, resulted in a revolution in stage lighting and led to a vast amount of experimentation. One of the most influential students of stage lighting was a German by the name of Adolphe Appia, who classified all such lighting as follows:

1. *General illumination*, whose purpose, as previously discovered, is solely to aid visibility.
2. *Formative illumination*, whose purpose is to aid in the crea-



tion of stage effects. If the effect desired is an illusion of reality, the lights will be so arranged as to cast natural shadows. If a grotesque effect is desired, lights will be placed so as to make for unnatural shadows.

Two types of lighting units are employed in theatrical production. The first illuminates without focus. It spreads light indiscriminately over a relatively large area. Such units as footlights, border lights, flood-lights, and strip-lights are unfocused, having no lenses.

The second type of lighting unit is that which employs a lens and therefore focuses its beams. It picks out certain comparatively small stage areas and illuminates them, and them only. The several varieties of spotlights produce focused illumination.

Now, both general illumination and formative illumination, both unfocused and focused lighting, are required in the satisfactory production of most plays in the modern theater. The tendency in all but the most fantastic of plays is toward natural effects. For example, let us examine the following floor plan of an interior set, and then compare the manner in which that set would have been lighted only a few years ago with the manner in which it would be lighted today.

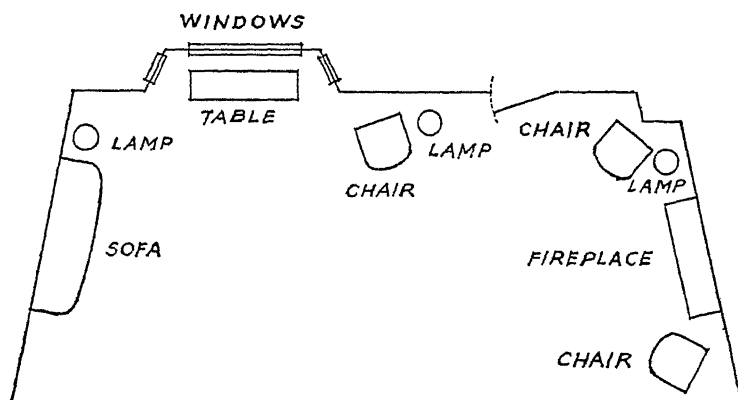


FIGURE 35. *Floor Plan of an Interior Set*

Thirty years ago this set would have been lighted by means of strong footlights, concert border lights, and perhaps a flood-light or row of strip-lights concealed behind each tormentor. No light would have been shown coming through the three windows even though the action might be taking place on a sunshiny day.

The present tendency would be to increase the intensity of illumination on the area adjacent to the windows, if the action ensued

during the daytime, and to reduce the illumination in the rest of the room. Light, of course, would thus appear to come through the windows as some of it, indeed, actually would. If a fire was burning in the fireplace, another center of illumination would be created for that area. Figure 36 represents such a scene.

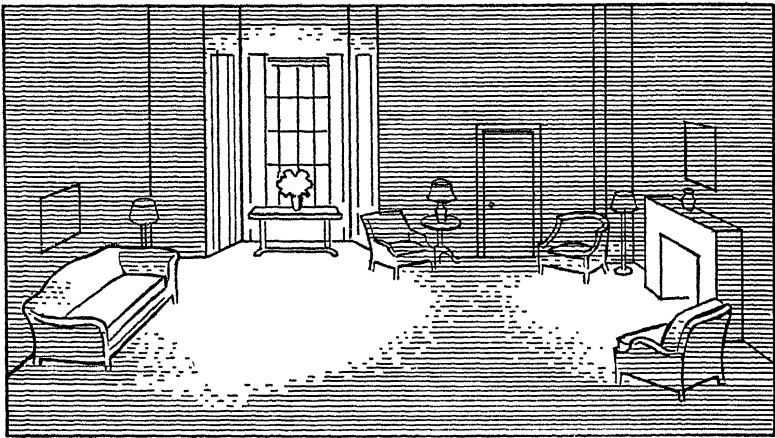


FIGURE 36. *Daytime Illumination of the Interior Set*

If during the course of the play's action day passed and evening came, the various lamps of the room would be lighted, the units back of the windows would be switched off, and the centers of illumination would be changed so as to conform to the position of the various lamps on the stage as in Figure 37.

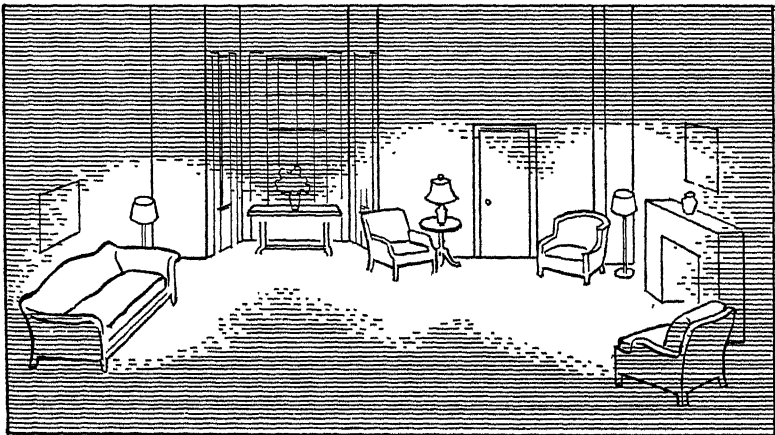


FIGURE 37. *Night-time Illumination of the Interior Set*

Exterior settings, if realistic effects are desired, are lighted in a similar manner. If realistic or semi-realistic effects are desired, foot-light illumination should be kept at a minimum. The reason is apparent: Natural light always comes from overhead. Almost the sole function of footlights in the modern theater—and it is a vital function—is to soften shadows on the faces of the actors.

The discussion thus far has probably indicated that lights should usually be kept off scenery. Scenery, after all, should impress an audience only subconsciously. True, if it is unsuitable, or too obscure, or too prominent, it will do much to diminish the effectiveness of the action; but the fact remains that the audience has assembled to see a play, not to admire the artistic effects which the scene designer, stage manager, and electrician have worked out. Lighting, therefore, should be directed toward playing areas, not toward the scenery itself.

Rarely should white light be employed on the stage—that is, light produced by bulbs not covered with color media of some sort. The reason is that in real life light is not white but colored. On the stage blue lights of low intensity create the illusion of moonlight; yellow lights help to convince an audience that the sun is shining; red lights may give the illusion of sunset or in certain cases may be used to create a mood of excitement and tension. A restful mixture of blue, amber, and red is usually employed in lighting ordinary interiors, though the particular play being produced must be studied carefully before this or any other mixture is decided on.

Bulbs themselves may be dyed appropriate colors, of course, but a far superior method of securing colored lighting is through the use of color media such as gelatin, transoline, or cellophane. Companies which sell such media are listed in Appendix E of this book. Sheets of the media to be used are fixed in wooden or metal frames, which may be purchased or made by the stage manager and placed over the various light units, as shown in Figure 38.

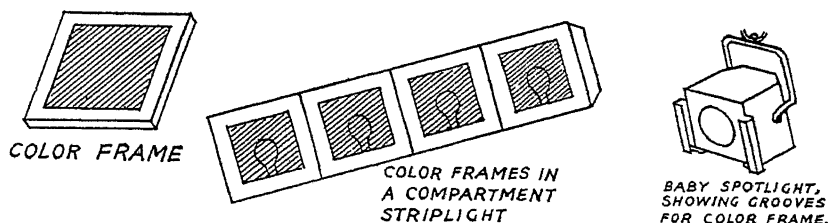


FIGURE 38. *The Color Frame*

The skilful lighting of a play is such an involved procedure that in the last analysis the amateur stage electrician, like the professional, must resort to experimentation until he has achieved the exact effect desired by the directors. He must consider not only the requirements imposed by the mood of the play but those created by the color of the scenery and the make-up of the actors.

Most amateur plays suffer from too much rather than too little light. Frequently fuses are actually burned out during performances, causing great embarrassment and loss of dramatic effectiveness. Now, a fuse burns out only when the wires involved have been required to carry too great a load of electrical current. The stage electrician must understand the following equation, then, or he will not be equipped to perform his duties efficiently:  $W = V \times A$ . That is, the maximum wattage ( $W$ ) equals the voltage ( $V$ ) times the amperage ( $A$ ). If wattage in excess of that permitted by this equation is used at a given time, the chances are great that fuses (mechanical weak places so designed as to blow before actual fire occurs at other places along the wire) will burn out, thus cutting off the supply of electricity.

The electrician, then, must first determine the amperage (rate of flow) of the wires which bring the electrical current to the stage, as well as the voltage of the generators at the power plant. Let us suppose that the amperage indicated on the meter of our stage is 20, and that the voltage is 110; 20 times 110 equals 2200. In other words, the total load which we may safely use at any one time is 2200 watts. We may divide this load any way we care to. Perhaps we shall have the following division of wattage when we are finally ready to present our play:

10 footlight bulbs @ 25 watts.....	250 watts
15 border-light bulbs @ 25 watts.....	375 watts
2 flood-light bulbs @ 250 watts.....	500 watts
4 spotlight bulbs @ 250 watts.....	1000 watts
Total.....	2125 watts

Thus we are safely within our maximum load of 2200 watts even if we expect to use two or three bulbs backstage during the performance.<sup>4</sup> Of course, if both stage and audience lights are fed through the same cable, the electrician must figure in the load which the

<sup>4</sup>As a matter of fact, a 10% greater load than that indicated by the equation,  $W = V \times A$ , is usually considered safe.

audience lights will require as well as that of the stage lights. He should remember, however, that only those lights which are being used simultaneously count in the load.

Any given stage wire must be heavy enough to carry its assigned load. That is, a spot with a 1000-watt bulb should not be connected to the switchboard by means of an ordinary electric cord.

An almost indispensable piece of electrical equipment for effective dramatic production is the *dimmer* (or *rheostat*). As its name implies, it is used to change the intensity of lights during the course of a performance. For example, if the lights must be slowly dimmed during the course of an act in order to indicate approaching evening, the dimmer is the device used. Again, a dimmer should not be connected to a circuit until the electrician is certain that the wiring is appropriate.<sup>5</sup>

#### EXPERIENCE 219

##### *Devising effective lighting for "Confessional"*

¶ On the basis of your knowledge of stage lighting, work out a plan for the effective lighting of "Confessional." Extensive experimentation will be required, of course, before your plans will be ready to show to the directors. §

#### *Duties of the Property Manager*

The property manager, aided by his assistants, is responsible for securing the needed equipment for the set and the individual actors. He should make out his list of necessary properties by studying the play, examining the models which have been made, attending rehearsals, and consulting the directors. It is his responsibility to have not only the furniture in the proper places but to see to it before each scene that needful letters, telegrams, newspapers, dishes, food, firearms, and the like, are in the places where they will be expected. A careless property manager can almost ruin a play by failing to have an important letter in a given drawer at the proper time. As many of the requisite properties as possible should be on hand for rehearsals from the very outset.

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<sup>5</sup>In this connection, as well as in others involving stage lighting, the student is referred to Selden and Sellman, *Stage Scenery and Lighting* (New York, F. S. Crofts & Co., 1930).

## EXPERIENCE 220

*Performing the duties of property manager*

¶ In the ways suggested above, prepare a complete list of properties needed for the forthcoming production of "Confessional." Learn and note on your list the precise location of each property on the stage and be sure that property is in that place when needed. §

*Costuming*

Every play is in reality a costume play. In other words, the clothing worn by the actors must be selected as an aid in the interpretation of the play to be presented. If the director, when preparing to present a modern play, merely says to his cast, "Oh, just wear your ordinary clothes," he is making a serious mistake. In the first place, an actor's ordinary clothes may not suit the part he is to enact. In the second place, the outfit the "hero" decides to wear may be similar to the one the "villain" chooses.

The two purposes of careful costuming, then, are as follows: (1) to aid the actor in his characterization; (2) to aid the audience in distinguishing between characters on the stage.

The first purpose is probably clear, at least in part. It is obvious that an English butler should not wear a tweed suit while announcing dinner, that a poverty-stricken woman should not be dressed in a brand new silk evening gown, that a Roman Senator of 100 A.D. should not appear in a modern business suit. It may not be as clear, however, that the lines and colors of a costume contribute to, or detract from, effective characterization. An actor who wishes to portray tellingly a quiet, dignified judge must not wear a bright red necktie and leave his socks rolled down! On the other hand, a braggart like Aubrey Piper in George Kelly's *The Show-off* may well be attired in a checked suit, flashy necktie, and yellow shoes.

The second purpose of costuming, as stated above, is also exceedingly important. An audience must be enabled to distinguish one actor from another instantly by means of varied attire. Even two generals in the same army, such as Macbeth and Banquo, must be distinguished in some manner. Make-up helps, of course, but costuming should do its part also, even if the difference can only be that one general carries a longer sword than the other. Another significant

angle of this second purpose of costuming, however, is that *similar characters should reveal their kinship by means of their costumes*. That is, an audience may be led unconsciously to an appreciation of the spiritual kinship of two or three characters in a given play by the use of harmonious colors in their costumes, and of the antagonism of certain other persons by the use of contrasting colors.

The two phases of this second purpose of costuming do not contradict each other, although on the surface they may seem to do so. Even though the kinship of two characters may be revealed by their harmony of attire, their costumes should be sufficiently different so as to avoid audience confusion.

#### EXPERIENCE 221

##### *Planning the costumes for "Confessional"*

¶ On the basis of your knowledge of the principles of costuming, carefully plan appropriate costumes for the forthcoming presentation of "Confessional." If you can draw, sketches in color will be of great help to you and the directors in deciding on the effectiveness of your plans. If you cannot draw, your word descriptions of the various costumes should be clear and detailed. §

#### *Make-Up*

Make-up on the stage is essential and is so significant in effective characterization that it should never be slighted. It serves three purposes: (1) to aid the audience in distinguishing between actors; (2) to overcome the impression of paleness caused by stage lights; (3) to aid in the vivid depiction of characters.

The first of these three purposes needs no discussion, as the same reasons apply here as in our discussion of costuming. Suffice it to say that whiskers and varying hairdresses are two effective means of distinguishing between characters. Make-up as an aid in overcoming paleness likewise requires only passing comment. All we have to do to be convinced of the significance of this function of make-up is to switch on all of the stage lights available and ask a friend without make-up on to stand on the stage while we observe the effect from the auditorium. He will actually appear ill, so "washed-out" will his complexion seem.

The most interesting function of make-up, however, is the aid it

offers to characterization. Outdoor workers will be of ruddier complexion than indoor workers. Old people will have gray or even white hair. Persons of strong character will be made up with firmer lines than weak persons. "Worry lines" will be drawn on certain faces, a military mustache may be glued on the lip of a soldier, a nose may be enlarged to give a comic effect, sideburns may be drawn or glued on one person whereas a full beard may be fashioned on the face of another. Each of these touches of make-up will aid immeasurably in the creation of a vivid individual characterization.

The make-up box sufficiently well equipped for ordinary purposes includes the following articles, all of which may be purchased from one of the firms listed in Appendix E of this book, though certain of them, like cold cream, for example, may as economically be bought at home. The total cost of the articles listed would be approximately eight dollars.

Theatrical cold cream	Crepe hair
Grease paint (foundation)	White
Flesh	Brown
Light juvenile	Gray
Dark juvenile	Blond
Ruddy	Black
Sallow	Moist rouge
Theatrical face powder	Light
Flesh	Medium
Light juvenile	Dry rouge
Dark juvenile	Light
Ruddy	Medium
Sallow	Eyebrow pencils
Eyeshadow (liner)	Black
White	Brown
Dark blue	Nose putty
Gray	Powder puffs
Brown	Spirit gum

In addition to this standard equipment, a baby's hair brush is useful in brushing off powder, and rubbing alcohol is necessary in the removal of whiskers which have been glued on. Cleansing tissue is indispensable in the process of removing cold cream and make-up.



Although the final details of different types of make-up vary, the first two steps described below are always identical.

1. *Cleanse the face with cold cream.* Care should be taken not to apply too much cold cream. Do not slight the neck, ears, hands, and any other parts of the body which are to be made up. After the cold cream has been lightly rubbed into the skin, remove the cream with cleansing tissue.

2. *Lay on the appropriate foundation, or grease paint.* Take care again not to overlook the neck, ears, and any other parts of the body which are to show. Smooth the foundation carefully so as to avoid shadows and blotchiness of complexion.

From this point on, the process of making up the individual actors must vary according to the characters they are to portray. Let us first consider the make-up of a typical "juvenile," either boy or girl.

3. *Rouge the cheeks with moist rouge.* This process requires practice if it is to be properly executed. Even a person who is to portray a pale young girl must be rouged to a certain extent. If the face is naturally too wide, it may be "narrowed" by placing the cheek rouge slightly closer to the nose, and if the face is too narrow, it may be given the appearance of greater width by applying the rouge closer to the ears. Similarly, if the cheek bones are too high, the rouge should be placed slightly lower than otherwise, and so on. In any event, the first step in the application of cheek rouge is to moisten the finger with rouge and apply it with a revolving motion, blending it so that the intensity of color diminishes from the center outward until it finally blends into the color of the foundation itself. A touch of rouge on the tip of the chin and at the inner corner of each eye usually aids in defining the chin and eyes.

4. *Line the face.* Three methods of lining the face are common.

a. Apply grease-paint liner (eyeshadow) with a toothpick, orange-wood stick, or commercially sold "stump," or "stomp."

b. Apply grease-paint liner with a fine camel's-hair brush. This is a more effective method than the first one.

c. Use a lining pencil. This method is much superior to the other two.

A juvenile usually requires lining in only one area of his face, that around his eyes. Unless the actor's eyebrows are unusually heavy (in which case they may have to be trimmed or even plucked), they

should be lined with the appropriate color. In most cases they will need to be extended beyond their natural length. The eyes must then be outlined, or they will appear small and expressionless. With the eye open, a line should be drawn from corner to corner close under the eye; then with the eye closed, another line should be drawn near the edge of the lid from corner to corner. If the eye is naturally too small for the face, these lines may be drawn slightly farther away from the edge of the eye than otherwise and may be extended farther at the outer corner. Almost never are the eyes naturally too large.

5. *Rouge the lips.* Whether boy or girl, the juvenile's lips must be rouged as a means of defining them and emphasizing their expression. Moist rouge should be used, applied with the finger. If the mouth is naturally too small, the rouge may extend to the extreme corners; if the mouth is already too large, the rouge should not extend so far.

6. *Powder the face.* This step is necessary not only in order to soften the effect of the make-up, but to set it. If powdered well, make-up will not rub off during the performance. Powder of the appropriate shade should be sprinkled over the make-up by shaking a powder puff over the upturned face, and then a baby's brush should be used to smooth the powder evenly over the face.

The process is now completed.

Character make-up is much more involved and difficult than juvenile make-up, though to a large extent the two processes are very similar. Cheek rouge is usually omitted, of course, and lip rouge may be left off also. As a matter of fact, the cheeks may be "hollowed" and the lips made wan by substituting gray grease paint for the cheek and lip rouge, thus creating the illusion of shadows and lack of healthy color. Lines are more plentiful on an older face, of course, and whiskers may be desirable. Let us examine certain procedures involved in character make-up.

1. Lines should, as far as possible, follow the natural lines of the face. That is, if forehead wrinkles are desired, the actor should wrinkle his own forehead as a pattern. When he unwrinkles it, the lines will still be clear enough for the make-up artist to follow them. Inasmuch as white grease paint gives the impression of protrusion and gray and blue grease paint of depression, wrinkles may be made to appear more realistic by the application of a double line for each wrinkle—one white line and one gray or blue line placed very close together.

The following drawing offers suggestions as to the appropriate placement of lines in order to give the illusion of very great age. In any given case, of course, all of the lines shown below should not be used unless the actor is portraying a very old person indeed.



FIGURE 39. *Wrinkles on an Old Man's Face*

The illusion of age may also be enhanced by the application of white liner to the eyebrows, applied *against* the grain.

2. Hollows may be shown by the skilful use of gray or blue grease paint, the most suitable places being just below the cheek bones and the eyes. Care should be taken to avoid the appearance of blotches of make-up, however. Grease-paint shadows and hollows should be blended carefully with the foundation. The depression of a cheek hollow may be emphasized by the blending of white grease paint with the foundation on the cheek bone itself.

3. Whiskers may be simulated in a number of different ways:
  - a. If only an unshaven appearance is desired, the actor should be instructed not to shave for a day or so before the play. Then gray, brown, or even black grease paint may be blended into the foundation, against the grain, wherever the actor's whiskers appear. A much more difficult method, and one probably not worth the trouble, is to glue crepe hair bristles to the face by means of spirit gum.
  - b. Mustaches and beards are most easily applied by gluing to the face ready-made units which may be purchased from any make-up company. Another method is indicated below.
  - c. Whiskers of any type are most economically imitated by means of crepe hair. Unless the mustache or beard is supposed to be very curly, the strand of crepe hair to be used should be unraveled, moistened, and straightened by being tied between two chairs and left thus for several hours. A mustache is then made by cutting from the rope of crepe hair a length of the desired size and gluing this to the lip. The spirit gum used as

the adhesive agent should be applied and allowed to become sticky to the touch before the hair is applied. Mustaches should always be made of two pieces, one for either side of the nostril ridge of the lip. Care should be taken that the mustache is not too large or too dark for the effective creation of the desired illusion.

The same general procedure is followed in the application of any type of beard, except that the number of pieces will vary. For a full beard, for example, six pieces are probably most effective in achieving the desired result. These are two sideburn pieces, two pieces for the sides of the chin, one for the chin, and one to be glued underneath the chin.

4. Needless to say, the actor's hair should suit the part he is to enact. Wigs may be used to achieve the desired effect, of course, but they are rather expensive. For this reason they are dispensed with unless absolutely necessary, as, for example, in a Colonial play. The manner in which the hair is combed or curled plays a truly remarkable part in effective characterization. A girl may greatly change her appearance, thus aiding the illusion, by altering her habitual hairdress, a boy by merely changing the position of the part. One of the most effective methods of suiting the hair to the character is the changing of the hair's color. Although color rinses are not ordinarily desirable, they should be borne in mind as possibilities in certain cases. Graying and whitening of the hair, on the other hand, are very common and indispensable practices. The best method of graying the temples is doubtless the application of white grease paint. If a "streaked" effect is desired, the graying of the entire head of hair may be carried out in the same manner. Ordinarily, however, powder or cornstarch should be dusted into the hair until the desired effect is achieved.

5. It will be noted in Figure 40 that the nose, cheek bones, and chin of the witch protrude unnaturally. Such an effect is gained by



FIGURE 40. *A Witch's Face*

the use of nose putty. The method of applying this putty to the face is described below.

First, place the putty on a radiator or hot-air register until it is plastic but not liquefied. Kneading the putty with the hands, apply it in proper quantity to the face. Mold it to the desired shape and size, taking care that its surface is smooth, unless a rough appearance is desired. Allow it to harden. Then make it up with grease paint just as the rest of the face is made up.

Occasionally other trick make-ups are called for. Missing teeth may be indicated by using black *tooth wax*, the unnatural whiteness of a clown may be achieved through the use of *clown white*, the caricatured colored person in a minstrel show may be made up with *minstrel black*, etc. In preparing for any make-up, no matter how eccentric, the artist should bear in mind that make-up companies in all likelihood have on hand precisely the material needed.

#### EXPERIENCE 222

##### *Planning the make-up for "Confessional"*

¶ On the basis of your knowledge of the principles of make-up and your practice in applying it, work out careful plans for making up the several actors in "Confessional." When the time for dress rehearsals and actual performance comes, execute your plans as skillfully as you can. §

#### *Duties of the Business Manager*

As was pointed out earlier in the chapter, the business manager is responsible for the handling of the funds of the dramatics group. In this capacity he presides, along with the director, over the expenditures of the stage manager, make-up director, costume director, etc. Under his guidance, the advertising manager conducts his campaign. He directs the ticket sales, and he arranges for the printing or mimeographing of programs.

His first task is to determine what the approximate financial resources of the group will be. Then he is in a position to budget the expenditures of the various divisions of the production staff. If it is necessary for him to pay rent on the auditorium, he must, of course, figure in this item also. The amounts of the several items in his budget will vary according to the play involved and the equipment

on hand. Many times no expense for costuming is required, and once the group's make-up kit is well filled, it may need no replenishing for years. Furthermore, if the initial construction of flats is skilful, the same flats may be used repeatedly merely by redecorating and rearranging them on the stage.

The business manager should, of course, assume responsibility for seeing to it that all necessary items are included on the printed or mimeographed programs. Obviously the names of the play, the author, the members of the cast, and the production staff should be included. In addition to these items, however, notice of permission to produce the play should be made. Some such statement as "Produced by Special Arrangement with Samuel French" will suffice.

Unless the performance is to be very informal, some kind of admission ticket should be used. Although reserved-seat tickets are not necessary, they are highly desirable, for they eliminate the awkward rush for seats which is likely to occur if the entire house is thrown open to general admission. They also enable valued patrons of the school theater to reserve desirable seats in advance, thus ensuring themselves of more favorable points of vantage from which to enjoy the performance.

Reserved-seat tickets are not expensive, whether printed or typewritten. If typewritten, however, some distinctive stamp should be placed on them so as to avoid the danger of counterfeiting.

The reserved-seat sale is most conveniently handled if a seating chart is available at the box office for the inspection of purchasers. By means of such a chart each purchaser knows exactly the location of the seat he is reserving, and the business manager knows precisely the number and location of seats already reserved and of those remaining to be sold.

### EXPERIENCE 223

#### *Conducting the business affairs of your production*

¶ Carefully compute the income which you can count on for the production of "Confessional" and budget the various divisions of the staff. Execute all of the duties of the business staff which have just been discussed, finally submitting your report of income and itemized expenditures for the approval of the directors as well as of the group at large. §

### *Duties of the House Manager and Ushers*

An uncomfortable audience can hardly be expected to appreciate the performance of any play no matter how effectively it is presented. The house manager is, therefore, an extremely important person. It is his duty to see to it that chairs are dusted, that house lights are sufficiently bright but not too brilliant, that the temperature and ventilation of the auditorium are conducive at all times to audience comfort.

It is also his duty to train and direct the ushers. He will probably find that one or two door ushers are required. Their function will be to tear off the stub of each ticket, hand the stub to the patron, and direct the patron to the proper aisle of the theater. Each aisle, then, must be served by one or two ushers, depending on the number of patrons who must be seated from that aisle. Each usher should be supplied with programs, one of which he will give to each patron. The usher should check carefully in each case to make sure that the patron is being seated in the exact seat which his ticket number indicates and should then return the ticket stub to the patron.

#### EXPERIENCE 224

##### *Preparing for the comfort of the audience*

¶ The house manager and his corps of ushers should carefully rehearse their duties before the time of performance, each usher knowing positively what his particular task is to be and how to execute it efficiently. §

#### EXPERIENCE 225

##### *Completing the production of "Confessional"*

¶ The time has now come for the play to be presented. You have learned that the production of a play is a coöperative enterprise, but perhaps you have not realized that your coöperation is necessary until well after the performance is over. The entire group will now participate in the actual performance, either on the stage, backstage, or in the auditorium. After the performance, the directors must oversee the entire process of "returning to normal." The stage crew must "strike" the scenery and stack it for future use; the electricians must take down their temporary lighting units and either return them to their owners or, if the dramatics group owns them, store them in their

proper places; the costume staff must return or store the clothing used in the play; the make-up staff must remove or supervise the removal of the make-up from the actors' faces, clean up the mess which they have doubtless made, and store the remaining make-up in the proper drawers or cupboard; the business manager and his assistants must count the box-office receipts, pay the bills, and prepare their report to the directors.

If any member of the cast or production staff fails to perform his duties efficiently, the entire group will suffer. As a matter of fact, one careless, incompetent, or lazy participant may actually bring failure to the entire enterprise. §

#### EXPERIENCE 226

##### *Discussing various problems of play production*

¶ Each member of the class should prepare a short talk (perhaps from three to five minutes in length) in which he explains certain interesting aspects of the activity in which he has been engaged in the production of "Confessional." The following suggested subjects may aid you in deciding what you wish to talk about, but you are free, of course, to select a subject not listed here.

##### A. For directors:

Changes in procedure which I would insist on the next time I direct

The legitimate function of a director

The best way to offer suggestions to actors

##### B. For actors:

How I learned my lines

The most difficult task I had to face in developing my characterization

How I could have improved my characterization

##### C. For the business staff:

Our financial report

How best to advertise a play

How best to sell tickets for a play

##### D. For the stage crew:

How to make a flat (or a staircase, or a window unit, etc.)

How to paint a flat

How to brace various pieces of scenery



- E. For electricians:
  - Problems of lighting
  - The effect of lights on make-up, costumes, and scenery
  - Lighting equipment which our school needs
- F. For costumers:
  - Color harmony and contrast in costuming for the stage
  - Principles of stage costuming
  - How we could have improved the costuming of "Confessional"
- G. For make-up artists:
  - Basic principles of make-up
  - How stage make-up differs from girls' ordinary street make-up
  - How to make up an old man (or an old woman, or boy, or a middle-aged person, etc.)
- H. For the house crew:
  - How to organize a corps of ushers
  - Problems having to do with audience comfort
  - How we can do a better job of ushering next time §

**EXPERIENCE 227***Preparing a radio play*

¶ The class may now wish to return to Experience 157, page 283, and prepare a play for radio broadcasting according to the directions given there. §

**EXPERIENCE 228***Preparing another play for presentation*

¶ If your group has time and inclination for further participation in dramatics, it may choose another play and again go through the entire process described in Chapters XV and XVI. In such a case, each member of the class should engage if possible in a phase of the production different from that in which he participated in connection with the production of "Confessional." For other suitable plays, both one-act and full-length, see the list in Appendix D of this book. §

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## *"Tomorrow and tomorrow and . . ."*

TOGETHER you, your teachers, and the authors of this book have been intensively seeking to comprehend the ways of speech and to develop skill in many lifelike and interesting uses of oral language.

When all is said and done, there has been one outstanding purpose behind our efforts: to enable us to live more happily, understandingly, and productively with our associates both in and out of school. No human power is more essential to this end than clear, convincing, and thoughtful speech.

Doubtless we all have grown in speech ability and understanding during the course of these studies. But in reality we are now just nicely under way. There is nothing "finished and finite" about any skill. This statement is especially applicable to language proficiency. As we mature, as our lives become more complex, as the demands upon our time and energies increase, we shall have to exercise greater ingenuity and thoughtfulness in our human relationships as a whole and in the employment of language in these relationships.

It is to emphasize these facts and to wish you God-speed in your continuing growth in language abilities and the numerous other skills essential to happy and effective living that your authors append this final word.

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## *Appendixes and Index*

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## APPENDIX A

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### *The International Phonetic Alphabet*

ANYONE who has given any thought at all to the problems of pronunciation recognizes that most of the methods used for the designation of different sounds are inadequate. The methods described in Chapter VI of this book are recommended only because they are at once reasonably accurate and probably the most widely used in this country. They do very well for us, but for scholars in the language they are inaccurate and uneconomical. An example or two of the inadequacy of the diacritical systems described will serve to illustrate the point.

Any person who has been reasonably observant recognizes the fact that the pronunciation of various letters varies from region to region within the United States. One of the letters the pronunciation of which varies most is the letter *r*. Most diacritical systems, including only one *r* symbol, are of course ineffective in indicating the different *r* sounds. For example, the word *bird* is certainly pronounced differently in different sections of the United States. Now, although it is manifestly impossible to indicate here the variations in the pronunciation of *r* (because the systems of diacritics with which we are familiar include only one *r* symbol), any Easterner who has heard a Midwesterner speak, any Southerner who has heard an Easterner speak, knows that the sound of *r* cannot be indicated effectively by means

of one symbol. Yet, in spite of the recognized fact that these variations do exist, ordinary dictionary diacritics indicate but one pronunciation of such a word as *bird*—*bûrd*.

Another illustration is found in the confusing use of *g* as a symbol in most dictionaries. The letter *g*, of course, may have any one of three different sounds in English. It may be "hard," as in *go*, or "soft," as in *gem*, or it may retain the French pronunciation of *zh* as in the last syllable of *garage*. Yet dictionaries usually combine *g* with *n* to form the symbol *ng* in order to indicate the pronunciation of such words as *sing* (*sîng*) and *tongue* (*tûng*). This use of the symbol *g* in words in which there is no *g* sound has led teachers and pupils alike into the error of supposing that they have "dropped the *g*" when they say *runnin'* instead of *running*. Such is not the case. In reality there is no *g* sound in either word. The difference in their pronunciation can be explained only by means of physiological terms: The last *n* in *runnin'* is *alveolar* (that is, in pronouncing this *n* the tip of the tongue touches the gums just back of the upper front teeth), whereas the last *n* in *running* is *velar* (that is, this *n* is pronounced by causing the back of the tongue to touch the *velum*, or soft palate). That *Webster's* at one time felt a need for a separate symbol to express the velar *n* is indicated by the inclusion of the symbol *ŋ* in at least one edition of the dictionary. This symbol (*ŋ*) is the one used in the International Phonetic Alphabet (which we shall discuss in a moment) to indicate the sound of the velar *n*. Strangely enough, however, some dictionaries distinguish between the *n* sounds in words like *singer* and *linger*. As will be seen, there is actually no difference in the sound of these two *n*'s, but only in the sound or absence of sound of the letter which follows. The *in* sound in the two words is the same, but whereas the *g* is not sounded in *singer*, it is sounded (hard) in *linger*.

Professor Daniel Jones, one of the foremost phoneticians in the world, makes this distinction clear in his authoritative phonetic dictionary.<sup>1</sup>

As was said a moment ago, the systems described in Chapter VI are adequate for the layman, and, since they are widely used systems, it would be needless for him to learn any other. For two classes of individuals, however, a more accurate and universally applicable system is needed. These two classes are scholars in the field of the English language and students of the pronunciation of foreign languages.

<sup>1</sup>Jones, Daniel, *An English Pronouncing Dictionary* (New York, E. P. Dutton & Co., 1937).

For them the International Phonetic Alphabet is now a necessity. Hence a brief summary of this alphabet is offered here.

The International Phonetic Alphabet is not a language, nor is it the alphabet for a language. It is merely a system of symbols having the same use as have the systems which we studied in Chapter VI.

Furthermore, it is impossible to learn this "alphabet" accurately from a book for the reason that pronunciation of the examples varies from region to region. The International Phonetic Alphabet can be learned accurately only through instruction by a competent teacher. The following table, which lists most of the system's symbols along with approximate equivalents which are familiar to us, will be of little or no use, then, unless interpreted by a skilled phonetician.

## VOWELS

[i] = the <i>ee</i> in <i>seem</i>	[ɔ] = the <i>aw</i> in <i>law</i>
[ɪ] = the <i>i</i> in <i>bit</i>	[ʊ] = the New England <i>o</i> in <i>not</i>
[e] = the <i>a</i> in <i>chaotic</i>	[ɑ] = the <i>a</i> in <i>father</i>
[ɛ] = the <i>e</i> in <i>set</i>	[ʌ] = the <i>u</i> in <i>cut</i>
[æ] = the <i>a</i> in <i>sat</i>	[ɜ] = the New England
[a] = the <i>a</i> in French <i>la</i>	<i>ir</i> in <i>bird</i>
[u] = the <i>oo</i> in <i>spool</i>	[ɔ̃] = the General American
[ʊ] = the <i>oo</i> in <i>hook</i>	<i>ir</i> in <i>bird</i>
[o] = the <i>o</i> in <i>obey</i>	[ə] = the <i>a</i> in <i>idea</i>

## DIPHTHONGS

[aɪ] = the <i>i</i> in <i>time</i>	[ou] = the <i>o</i> in <i>no</i>
[aʊ] = the <i>ow</i> in <i>how</i>	[ɔɪ] = the <i>oy</i> in <i>toy</i>
[eɪ] = the <i>a</i> in <i>say</i>	

## CONSONANTS

[b] = the <i>b</i> in <i>but</i>	[h] = the <i>h</i> in <i>her</i>
[d] = the <i>d</i> in <i>die</i>	[j] = the <i>y</i> in <i>yet</i>
[dʒ] = the <i>j</i> in <i>jump</i>	[k] = the <i>k</i> in <i>king</i>
[f] = the <i>f</i> in <i>for</i>	[l] = the <i>l</i> in <i>let</i>
[g] = the <i>g</i> in <i>give</i>	[m] = the <i>m</i> in <i>him</i>

CONSONANTS (*Continued*)

[n] = the <i>n</i> in <i>not</i>	[θ] = the <i>th</i> in <i>thin</i>
[ŋ] = the <i>ng</i> in <i>ring</i>	[ð] = the <i>th</i> in <i>the</i>
[p] = the <i>p</i> in <i>pin</i>	[v] = the <i>v</i> in <i>view</i>
[r] = the <i>r</i> in <i>ring</i>	[w] = the <i>w</i> in <i>we</i>
[s] = the <i>s</i> in <i>sling</i>	[ʍ] = the <i>wh</i> in <i>wheel</i>
[ʃ] = the <i>sh</i> in <i>she</i>	[z] = the <i>s</i> in <i>his</i>
[t] = the <i>t</i> in <i>hit</i>	[ʒ] = the <i>s</i> in <i>casual</i>
[tʃ] = the <i>ch</i> in <i>chair</i>	

## ADDITIONAL SYMBOLS

- ˈ is an accent mark, and occurs where it logically belongs—before the accented syllable.
- ˌ when placed underneath a symbol makes that symbol a syllable.
- ː lengthens the sound which precedes it.
- ˘ indicates nazalization of the symbol beneath it.

## EXAMPLES FOR COMPARISON

<i>English Word</i>	<i>Phonetic Transcription</i>
add	æd
adding	ˈædɪŋ
brace	breɪs
brief	briːf
cobble	ˈkabl
devize	dɪˈvaɪz
except	ɪkˈsept
genius	ˈdʒiːnjəs
thong	θɒŋ or θɔŋ
themselves	ðemˈselvz
which	ˈwɪtʃ
wool	wul



sɪns	'ɪŋɡlɪʃ	'spɛlɪŋ	ɪz	nɒt	fou'netɪk	wɪ
Since	English	spelling	is	not	phonetic,	we
ʃʊd	nɒt	fɔl	'ɪntu	ðə	bæd	'hæbət əv prou'naʊnsɪŋ
should	not	fall	into	the	bad	habit of pronouncing
wɜːdz	æz	ðeɪ	ɑː	speld	sʌtʃ	'fɔːltɪ prounɑːnsɪ'eɪfənz
words	as	they	are	spelled.	Such	faulty pronunciations
ɑː	kɔld	'spɛlɪŋ	prounɑːnsɪ'eɪfənz			
are	called	spelling	pronunciations.			

## EXPERIENCE A

Transcribe the following words into the proper International Phonetic Alphabet symbols:

- |               |                |               |
|---------------|----------------|---------------|
| 1. only       | 26. treble     | 51. sunshine  |
| 2. gang       | 27. power      | 52. make      |
| 3. of         | 28. over       | 53. England   |
| 4. slaves     | 29. nature     | 54. did       |
| 5. by         | 30. out        | 55. come      |
| 6. sulphur    | 31. long       | 56. college   |
| 7. but        | 32. rough      | 57. or        |
| 8. what       | 33. away       | 58. minds     |
| 9. is         | 34. restraint  | 59. trained   |
| 10. education | 35. and        | 60. school    |
| 11. course    | 36. lifts      | 61. science   |
| 12. it        | 37. off        | 62. struggled |
| 13. learning  | 38. burdens    | 63. giant     |
| 14. five      | 39. ideal      | 64. obstacles |
| 15. per cent  | 40. Yankee     | 65. awhile    |
| 16. that      | 41. who        | 66. job       |
| 17. mass      | 42. has        | 67. she       |
| 18. common    | 43. more       | 68. snug      |
| 19. sense     | 44. brains     | 69. either    |
| 20. runs      | 45. hand       | 70. eighth    |
| 21. world     | 46. skulls     | 71. foolish   |
| 22. transacts | 47. inventions | 72. royalty   |
| 23. business  | 48. France     | 73. boy       |
| 24. secures   | 49. to         | 74. church    |
| 25. progress  | 50. double     | 75. oil       |

## EXPERIENCE B

Transcribe the following paragraph into the proper phonetic symbols:

The International Phonetic Alphabet was devised in eighteen hundred eighty-eight by an international group of students of pronunciation. Although it would doubtless be a more thoroughly effective alphabet for practical daily use than the old Roman alphabet which all the Western world employs, its creators had no such visions for it. It was invented as an accurate means of recording on paper the sounds we make with our voices, and remains just that.

## APPENDIX B

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### *Materials for Oral Interpretation*<sup>1</sup>

THE student is referred to Chapters IV, XIII, XIV, XV for discussion of various factors involved in the selection of appropriate literary materials for oral interpretation.

The student is also referred to the chapters mentioned above, as well as to the list of one-act plays in Appendix D, for suggested materials for declamation and choral speaking. In many cases, of course, stories, plays, and poems will require careful cutting before they can be used.

As an additional help to the student who wishes to locate the appropriate declamations for his particular use the following list of collections of stories and poems is offered. This list is followed by another in which suitable poems for choral interpretation are suggested.

Allen, James Lane: *Flute and Violin*

Clark, S. H.: *Handbook of Best Readings*

Cumnock, R. M.: *Choice Readings*

Dickens, Charles: *Christmas Stories*

*Pickwick Papers*

Duncan, C. S., Beck, E. L., and Graves, W. L.: *Prose Specimens*

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<sup>1</sup>The method of preparing literature for oral interpretation has already been described in Chapter XIII; hence it will not be discussed at this time.

- Freeman, Mary E. Wilkins: *Silence and Other Stories*  
 Halleck, R. P., and Barbour, E. G.: *Readings from Literature*  
 Harris, Joel Chandler: *Nights with Uncle Remus*  
 Hawthorne, Nathaniel: *Grandfather's Chair*  
 Johnson, Gertrude: *Modern Literature for Oral Interpretation*  
 Kipling, Rudyard: *Barrack-Room Ballads*  
                                   *Jungle Book*  
                                   *Just So Stories*  
                                   *Second Jungle Book*  
 Lagerlöf, Selma: *Christ Legends*  
                                   *The Wonderful Adventures of Nils*  
 Morgan, Anna: *Selected Readings*  
 Palgrave, F. T.: *A Golden Treasury*  
 Scott, Walter: *Minstrelsy of the Scottish Border*  
 Seely, H. F., and Roling, M.: *Recent Stories for Enjoyment*  
 Seward, S. S.: *Narrative and Lyric Poems*  
 Snow, W. L.: *The High School Prize Speaker*  
 Stevenson, B. E.: *The Home Book of Verse*  
 Stevenson, Robert Louis: *New Arabian Nights*  
 Teter, G. E.: *One Hundred Narrative Poems*  
 Twain, Mark: *The Man That Corrupted Hadleyburg, and Other*  
                                   *Stories and Essays*  
                                   *The \$30,000 Bequest, and Other Stories*  
 Wiggin, K. D., and Smith, N. A.: *The Arabian Nights' Entertainment*  
 Wilde, Oscar: *Fairy Tales*  
 Williams, Blanche Colton: *A Book of Short Stories*

Especially suitable for choral interpretation are the following poems:

- |                         |  |
|-------------------------|--|
| Anonymous:              | "The Ballad of Hynd Horn"                                      |
|                         | "Johnny at the Fair"   |
|                         | Mother Goose Rhymes  |
|                         | "Robin Hood and Little John"                                   |
| Belloc, Hilaire:        | "Tarantella"   |
| Benét, Stephen Vincent: | "Glory, Glory, Hallelujah" (from<br><i>John Brown's Body</i> ) |
| Bible                   | Psalms 1, 19, 24, 100, and 121                                 |
| Browning, Robert:       | "The Pied Piper of Hamelin"                                    |
| Bryant, William Cullen: | "Thanatopsis"  |

Burns, Robert:	"Highland Mary"
	"John Anderson My Jo"
	"The Wooing o't"
Carroll, Lewis:	"The Gardener's Song"
Crane, Stephen:	"War Is Kind"
Davies, W. H.:	"Leisure"
Farjeon, Eleanor:	"Light the Lamps Up, Lamplighter"
Field, Eugene:	"A Dutch Lullaby"
	"The Night Wind"
Goldsmith, Oliver:	"An Elegy on the Death of a Mad Dog"
Grahame, Kenneth:	"The Wind in the Willows"
Hodgson, Ralph:	"Time, You Old Gipsy Man"
Holmes, Oliver Wendell:	"The Deacon's Masterpiece"
Kingsley, Charles:	"The Sands of Dee"
Kipling, Rudyard:	"Danny Deever"
	"Mandalay"
	"Recessional"
Lincoln, Abraham:	"Gettysburg Address" <sup>2</sup>
Lindsay, Vachel:	"Abraham Lincoln Walks at Midnight"
	"General William Booth Enters into Heaven"
	"The Mysterious Cat"
	"The Santa Fé Trail"
Markham, Edwin:	"Brotherhood"
	"Lincoln, the Man of the People"
	"The Man with the Hoe"
Masefield, John:	"Sea-Fever"
Robinson, Edwin Arlington:	"Miniver Cheevy"
	"Richard Cory"
Sandburg, Carl:	"Child of the Romans"
	"Grass"
	"Jazz Fantasia"
	"Mamie"
	"Prayers of Steel"
	"Southern Pacific"

<sup>2</sup>Of course in outward form the "Gettysburg Address" is prose, but in virtually every other respect it is majestic poetry.

Scott, Sir Walter:	"Coronach" (from <i>The Lady of the Lake</i> )
	"Jock o'Hazeldean"
Shakespeare, William:	"Blow, Blow, Thou Winter Wind"
	"Under the Greenwood Tree"
Tennyson, Alfred, Lord:	"The Bugle Song"
	"Sweet and Low"
Whitman, Walt:	"O Captain! My Captain!"
Whittier, John Greenleaf:	"Skipper Ireson's Ride"
Wilde, Oscar:	"The Ballad of Reading Gaol"
Wolfe, Charles:	"The Burial of Sir John Moore at Corunna"

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## Outline of Parliamentary Procedure

ALL of us have belonged—and do belong—to various organizations. Among our activities as members, we have participated in the election of leaders, sometimes called presidents, sometimes captains, sometimes designated by other titles. These leaders, as we know, have certain responsibilities which are executed with varying efficiency. Although no set rules exist for the leadership of a football or basketball team, the presiding officer of a literary society, or a chemistry club, or a social organization, as well as many other more or less formal groups, on the other hand, is obliged to abide by certain rules. These rules constitute what is generally termed *parliamentary procedure*, or “rules of order.” Although a complete and detailed knowledge of parliamentary procedure is not our goal at this time, all of us will benefit through familiarity with certain of the fundamental rules for conducting a meeting.

**DUTIES OF OFFICERS:** First of all, however, we should have a general understanding of the duties of each officer of a given organization.

The *president* invariably serves as chairman unless some other member is temporarily delegated to take his place. In the president's absence, for example, the *vice-president* customarily assumes the chairmanship. Furthermore, if at any time during the course of a

meeting the chairman desires to participate in the discussion, he may ask another member (probably the vice-president) to take the chair while he, the president, presents his views, after which he again resumes the chairmanship. He should never participate in discussion while occupying the chair. The presiding officer, obviously, should possess a working knowledge of parliamentary procedure.

Inasmuch as his sole function is not infrequently to be ready to substitute for the president on occasion, the vice-president should likewise be well versed in parliamentary procedure.

The chief duty of the *secretary* is faithfully to record the minutes of each meeting and to read them at the next subsequent meeting. The minutes should contain exact information relative to the following subjects:

1. The nature of the meeting, regular or special
2. Date, time, and place of the meeting
3. Number of members present, and perhaps the names of those present
4. Who presided
5. Exact statement of all motions, who made them, who seconded them, and how they were finally disposed of

The *treasurer's* duties are to keep accurate account of all income and disbursements and to make a detailed report regarding them whenever called upon to do so. He should report in full at least once a year.

The *sergeant-at-arms* might be called the right arm of the chairman. He executes the orders of the presiding officer, maintaining order, collecting ballots, etc.

**ORDER OF PROCEDURE:** The customary order of procedure in a formal meeting is as follows:

1. The meeting is called to order by the chairman, who raps on his table two or three times and says, "The meeting will now come to order."
2. A second step, which may be omitted at the discretion of the chairman, is the calling of the roll of members. If a quorum is not present, no business may officially be transacted. Unless the constitution of the organization specifies differently, a quorum is a majority of the active members, a majority, of course, being more than half the total number of members.



3. The chairman calls on the secretary for the reading of the minutes of the last meeting. At the conclusion of the reading, the chairman asks whether there are any corrections. If there are corrections, the chairman requests the secretary to revise the minutes accordingly. If there are no corrections (or after any needful revisions have been made), the chairman rules as follows: "The minutes stand approved."

4. The chairman now calls for any reports of officers or committees which may be ready or due. Following each such report, the person making the report moves that it be accepted. This motion having been seconded, the members may discuss it or not, as they choose, after which a vote is in order either to approve or to reject the report, or to approve it with certain changes. A majority vote decides the question.

5. The chairman next calls for the consideration of any unfinished business, that is, business which has been introduced and perhaps discussed at a previous meeting but which has not been finally disposed of.

6. When all unfinished business has been transacted, the chairman announces that the time has come for the introduction of new business. Such new business may be introduced by any member, or the chairman himself may remind the group of certain matters which he knows should be considered.

7. When all outstanding business, old and new, has been disposed of (or when the length of the meeting makes it advisable), a motion for adjournment should be made. As a matter of fact, a motion for adjournment is always in order and if seconded and carried by majority vote, is effective even though the meeting may have only just convened.

**RULES OF PROCEDURE:** Numerous problems of procedure arise in the course of any formal meeting. The student who wishes a more thorough treatment of parliamentary procedure than that offered here should consult either the acknowledged authority, *Rules of Order*, by Robert,<sup>1</sup> or *Students' Hand Book of Parliamentary Law*, by Leighton.<sup>2</sup> For ordinary use, however, the following table will suffice both for chairmen and other members who desire to conduct the business of their organization in an orderly manner.

<sup>1</sup>Scott, Foresman and Company (Chicago, 1915).

<sup>2</sup>Frederick Leighton (Oswego, N.Y., 1926).

Type of Motion	Is a second required?	May the motion be debated?	May the motion be amended?	May the motion be referred to a committee?	How is the motion decided upon?
1. Any motion introducing an independent matter of business (For example, "I move that we change our regular meeting night from Tuesday to Wednesday.")	Yes	Yes	Yes	Yes	Majority vote
2. A motion amending a previous motion	Yes	Yes	Yes <sup>1</sup>	Yes <sup>2</sup>	Majority vote
3. A motion to postpone a matter of business definitely	Yes	Yes	Yes	No	Majority vote
4. A motion to postpone a matter of business indefinitely	Yes	Yes	No	Yes	Majority vote
5. A motion to refer a matter of business to a committee	Yes	Yes	Yes	No	Majority vote
6. A motion for consideration of the previous question (For example, "Mr. Chairman, I move the previous question.") This motion, if passed, halts all debate and forces an immediate vote on the motion at hand.	Yes	No	No	No	Two-thirds vote

<sup>1</sup>Although an independent motion may be amended more than once, an amendment may be amended only once.

<sup>2</sup>In such a case the whole question must be referred to the committee.

Type of Motion	Is a second required?	May the motion be debated?	May the motion be amended?	May the motion be referred to a committee?	How is the motion decided upon?
7. A motion to lay a matter of business on the table (that is, to delay final consideration until a later time) <sup>3</sup>	Yes	No	No	No	Majority vote
8. A motion to take a matter off the table, in other words, to reconsider a previously tabled motion	Yes	No	No	No	Majority vote
9. A motion to suspend a rule	Yes	No	No	No	Two-thirds vote
10. A motion to withdraw a previous motion	No	No	No	No	Majority vote
11. A motion to divide a previous motion for purposes of voting	Yes	No	Yes	No	Majority vote
12. A motion to examine a point of order (At any time when a member feels that a rule of procedure is being violated, he may arise, saying, "Mr. Chairman, I rise to a point of order.")	No	Yes	No	No	Chairman rules
13. A motion appealing from the chairman's decision on a point of order	Yes	Yes	No	No	Majority vote

<sup>3</sup>Only debatable motions may be laid on the table.

Type of Motion	Is a second required?	May the motion be debated?	May the motion be amended?	May the motion be referred to a committee?	How is the motion decided upon?
14. A motion to change the usual order of business so that a special motion may be considered	No	No	No	No	Majority vote
15. A nomination	No	Yes	No	No	Majority vote required for election
16. A motion to close nominations	Yes	No	No	No	Two-thirds vote
17. A motion to re-open nominations	Yes	No	No	No	Majority vote
18. A motion to adjourn	Yes	No	No	No	Majority vote

## APPENDIX D

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### *Plays for the School Theater*

ALTHOUGH the plays listed below have been carefully selected for school use, circumstances vary so greatly in different communities that no director or play-selection committee should choose any play without first having read it critically with all the elements in the local situation clearly in mind.

Every dramatics group should have in its possession the latest catalog of each of the following publishers:

#### Baker's Plays

178 Tremont Street	or	448 South Hill Street
Boston, Massachusetts		Los Angeles, California

#### Dramatists Play Service, Inc.

6 East 39th Street  
New York City

#### Samuel French

25 West 45th Street	or	811 West 7th Street
New York City		Los Angeles, California

#### Longmans, Green and Company

Play Department		221 East 20th Street
114 Fifth Avenue	or	Chicago, Illinois
New York City		

T. S. Denison and Company  
203 North Wabash Avenue  
Chicago, Illinois

Dramatic Publishing Company  
59 East Van Buren Street  
Chicago, Illinois

The Northwestern Press  
2200 Park Avenue  
Minneapolis, Minnesota

The Edna Means Dramatic Service  
525 Arlington Place  
Chicago, Illinois

Inasmuch as the cost of purchasing copies of plays for examination is sometimes prohibitive (and no play publisher will send plays out on approval), the dramatics group should investigate the play-lending services conducted by the Speech Department of DePauw University, Greencastle, Indiana, and by the School of Speech, Northwestern University, Evanston, Illinois, as well as by certain other schools.

The symbols used in the following list of plays are explained by the following key:

Type: C = comedy; F = farce; T = tragedy;  
D = drama; M = melodrama.

Number of actors: M = men; W = women; E = extras.

Number of sets: I = interiors; E = exteriors.

Royalty: Ap = Royalty quoted on application to the publisher. The amounts listed are for first performances. Usually a reduction is granted for subsequent performances.

Publisher: B = Baker's Plays; D = Dramatists Play Service; F = Samuel French; L = Longmans, Green and Company. (Two letters, viz., BF, indicate that two publishers can furnish the play.)

Price per copy: Ms. = Play available in manuscript form only.

## FULL-LENGTH PLAYS

Play	Author	Type	No. of Actors			No. of Sets		Royalty	Publisher	Price per Copy
			M	W	E	I	E			
<i>Abraham Lincoln</i>	Drinkwater	D	30	4		6	0	\$25.00	F	\$1.50
<i>Across the Street</i>	Purdy	C	7	3		3	0	15.00	F	.75
<i>Adam and Eva</i>	Bolton-Middleton	C	6	6		1	1	25.00	F	.75
<i>Admirable Crichton, The</i>	Barrie	C	12	9		2	1	37.50	BF	1.00
<i>Alison's House</i>	Glaspell	D	5	6		2	0	25.00	F	2.00
<i>Applesauce</i>	Conners	C	4	3		2	0	25.00	F	.75
<i>Apron Strings</i>	Davis	C	3	4		1	0	25.00	F	.75
<i>Arms and the Man</i>	Shaw	C	6	3		2	1	Ap	BF	1.00
<i>Arrival of Kitty, The</i>	Swartout	C	5	4		1	0	10.00	B	.75
<i>As You Like It</i>	Shakespeare	C	17	4	Yes			0	B	.35
<i>As You Like It</i>	Shakespeare	C	18	2				0	F	.35
<i>Belinda</i>	Milne	F	3	3		1	1	50.00	F	.75
<i>Beyond the Horizon</i>	O'Neill	T	6	4		1	2	Ap	F	2.50
<i>Bishop Misbehaves, The</i>	Jackson	M	7	3		2	0	25.00	BF	.75
<i>Boy Meets Girl</i>	Spewack	C	14	5		2	0	Ap	D	1.00
<i>Brothers</i>	Ashton	D	14	5	Yes	3	0	25.00	F	.75
<i>Captain Applejack</i>	Hackett	C	6	5		2	0	25.00	BF	.75
<i>Cat and the Canary, The</i>	Willard	M	6	4		2	0	25.00	F	.75
<i>Charm</i>	Kirkpatrick	C	7	5		2	0	25.00	F	.75
<i>Charm School, The</i>	Miller-Milton	C	6	10	Yes	2	0	25.00	BF	.75
<i>Chicken Feed</i>	Bolton	C	7	4		1	0	25.00	F	.75
<i>Christmas Carol, A</i>	Dickens-Baker	D	6	3		1	0	0	B	.25
<i>Christmas Carol, A</i>	Dickens-Barnett	D	15	4		1	0	0	F	.25
<i>Clarence</i>	Tarkington	C	5	5		2	0	25.00	F	.75
<i>Cock Robin</i>	Rice-Barry	D	8	4		2	0	50.00	F	.75
<i>Come Out of the Kitchen</i>	Thomas-Miller	C	6	5		3	0	25.00	BF	.75
<i>Comedy of Errors, The</i>	Shakespeare	C	13	4				0	B	.25
<i>Comedy of Errors, The</i>	Shakespeare	C	12	4	Yes			0	F	.25
<i>Copperhead, The</i>	Thomas	D	9	5		1	1	25.00	F	.75
<i>Cradle Song, The</i>	Martinez-Sierra	D	4	10		2	0	50.00	BF	.75
<i>Craig's Wife</i>	Kelly	D	5	6		1	0	50.00	F	.75
<i>Cyrano de Bergerac</i>	Rostand	D	37	11	Yes	2	3	0	B	.75
<i>Daddy Long-Legs</i>	Webster	C	6	7		4	0	25.00	F	.75
					Children					
<i>Dear Brutus</i>	Barrie	D	5	7		2	1	Ap	F	1.00
<i>Death Takes a Holiday</i>	Cassella-Ferris	D	7	6		1	0	50.00	BF	.75
<i>Doctor in Spite of Himself, The</i>	Molière	F	6	3		1	1	0	F	.35
<i>Double Door</i>	McFadden	D	7	5		1	0	25.00	BF	.75
<i>Dover Road, The</i>	Milne	C	6	4		1	0	50.00	BF	.75
<i>Dulcy</i>	Kaufman-Connelly	C	8	3		1	0	25.00	BF	.75
<i>Emperor Jones, The</i>	O'Neill	D	3	1	Yes	1	6	Ap	F	.50

Play	Author	Type	No. of Actors			No. of Sets		Royalty	Publisher	Price per Copy
			M	W	E	I	E			
<i>Enemy, The</i>	Pollock	D	7	3	1 Child	1	0	\$25.00	L	\$0.75
<i>Enemy of the People</i>	Ibsen	D	9	2	Yes	4	0	0	B	.50
<i>Everyman</i>	Anonymous	D	11	6				0	F	.50
<i>Expressing Wallie</i>	Crothers	D	6	5		2	0	25.00	B	.75
<i>Fall Guy, The</i>	Abbott-Gleason	C	7	2		1	0	25.00	F	.75
<i>Fan, The</i>	Goldoni	C	10	4		0	1	0	F	.50
<i>First Lady</i>	Dayton-Kaufman	C	14	11	Yes	2	0	Ap	D	.75
<i>First Mrs. Fraser, The</i>	Ervine	C	4	4		1	0	25.00	B	.75
<i>First Year, The</i>	Craven	C	5	4		2	0	25.00	F	.75
<i>Fool, The</i>	Pollock	D	13	8	Yes	2	0	25.00	F	.75
<i>Ghost Train, The</i>	Ridley	M	7	4		1	0	25.00	BF	.75
<i>Goose Hangs High, The</i>	Beach	C	7	6		1	0	50.00	BF	.75
<i>Growing Pains</i>	Rouverol	C	8	10	Yes	1	0	25.00	BF	.75
<i>Grumpy</i>	Hodges-Percyval	C	9	3		2	0	25.00	F	.75
<i>Hay Fever</i>	Coward	C	4	5		1	0	50.00	BF	.75
<i>Hell-Bent for Heaven</i>	Hughes	D	5	2		1	0	25.00	F	.75
<i>Hobson's Choice</i>	Brighthouse	C	7	5		2	0	25.00	F	.75
<i>Holiday</i>	Barry	C	7	5		2	0	50.00	BF	.75
<i>Hundred Years Old, A</i>	Alvarez Quintero	C	6	6		1	0	25.00	F	2.50
<i>Icebound</i>	Davis	D	5	6	1 Child	1	0	25.00	L	.75
<i>I'll Leave It to You</i>	Coward	C	4	6		1	0	25.00	BF	.75
<i>Imaginary Invalid, The</i>	Molière	C	8	4		1	0	0	F	.50
<i>Importance of Being Earnest, The</i>	Wilde	F	5	4		2	1	0	BF	.75
<i>In Abraham's Bosom</i>	Green	T	9	3		3	2	25.00	F	3.50
<i>Intimate Strangers, The</i>	Tarkington	C	4	4		2	0	25.00	F	.75
<i>It Pays to Advertise</i>	Megruc-Hackett	F	8	4		2	0	25.00	F	.75
<i>Ivory Door, The</i>	Milne	D	11	4		1	1	50.00	F	.75
<i>Journey's End</i>	Sherriff	D	10	0		1	0	Ap	F	2.00
<i>Julius Caesar</i>	Shakespeare	T	18	2	Yes			0	F	.25
<i>June Moon</i>	Lardner-Kaufman	C	7	5		3	0	75.00	F	.75
<i>Just Suppose</i>	Thomas	C	6	2		1	0	25.00	F	.75
<i>Kempy</i>	Nugent-Nugent	C	4	4		1	0	25.00	F	.75
<i>Kingdom of God, The</i>	Martinez-Sierra	D	14	17	Yes	2	1	50.00	F	2.00
<i>Lady Windermere's Fan</i>	Wilde	C	7	6		3	0	0	BF	.75
<i>Last Male, The</i>	Wexley	T	16	0		1	0	Ap	F	.75
<i>Late Christopher Bean, The</i>	Howard	D	5	4		1	0	25.00	BF	.75
<i>Lsghmin'</i>	Smith-Bacon	C	12	12		3	0	50.00	F	.75
<i>Little Women</i>	Alcott-DeForest	D	5	7		1	1	25.00	F	.75
<i>Little Women</i>	Alcott-Ravold	D	4	6		1	0	10.00	F	.50
<i>Little Women</i>	Alcott-Wheeler	D	4	7		3	0	10.00	B	.50
<i>Love's Labour's Lost</i>	Shakespeare	C	13	6	Yes			0	F	.25



Play	Author	Type	No. of Actors			No. of Sets		Royalty	Publisher	Price per Copy
			M	W	E	I	E			
<i>Love's Labour's Lost</i>	Shakespeare	C	13	6	Yes			0	B	\$0.50
<i>Loyalties</i>	Galsworthy	D	17	3		5	0	\$50.00		1.00
<i>Magistrate, The</i>	Pinero	F	12	4		3	0	10.00	B	.75
<i>Mary Goes First</i>	Jones	C	8	4		1	0	25.00	F	.75
<i>Mary the Third</i>	Crothers	C	5	5		2	0	25.00	B	.75
<i>Merchant Gentleman, The</i>	Molière	F	9	5		1	0	0	F	.75
<i>Merchant of Venice, The</i>	Shakespeare	D	16	3	Yes			0	F	.25
<i>Merchant of Venice, The</i>	Shakespeare	D	18	3	Yes			0	B	.50
<i>Merton of the Movies</i>	Kaufman-Connelly	C	7	4	Yes	5	0	25.00	F	.75
<i>Midsummer-Night's Dream, A</i>	Shakespeare	C	11	11	Yes			0	F	.35
<i>Midsummer-Night's Dream, A</i>	Shakespeare	C	13	10	Yes			0	B	.35
<i>Milestones</i>	Bennett-Knoblock	D	9	6		1	0	25.00	B	.75
<i>Misick</i>	Kaufman-Ferber	C	6	9		1	0	25.00	F	.75
<i>Mr. Pim Passes By</i>	Milne	C	3	4		1	0	50.00	BF	.75
<i>Mrs. Moonlight</i>	Levy	C	4	4		1	0	Ap	F	.75
<i>Mrs. Wiggs of the Cabbage Patch</i>	Rice-Flexner	C	15	11		1	1	25.00	F	.75
<i>Much Ado about Nothing</i>	Shakespeare	C	15	4	Yes			0	F	.25
<i>Much Ado about Nothing</i>	Shakespeare	C	17	4	Yes			0	B	.35
<i>Murder Has Been Arranged, A</i>	Williams	M	4	5		1	0	25.00	BF	.75
<i>New Brooms</i>	Craven	C	9	4		1	1	25.00	F	.75
<i>Night over Taos</i>	Anderson	D	18	11	Yes	1	0	25.00	F	2.00
<i>Ninth Guest, The</i>	Davis	M	7	3		1	0	25.00	F	.75
<i>Nothing but the Truth</i>	Montgomery	C	5	6		2	0	25.00	BF	.75
<i>Officer 666</i>	MacHugh	M	9	3	Yes	1	0	25.00	F	.75
<i>Outward Bound</i>	Vane	D	6	3		1	0	25.00	F	1.75
<i>Patsy, The</i>	Connors	C	5	4		1	0	25.00	F	.75
<i>Peg o' My Heart</i>	Manners	C	5	4		1	0	25.00	BF	.75
<i>Penrod</i>	Tarkington-Rose	C	13	5		1	2	25.00	F	.75
<i>Petrified Forest, The</i>	Sherwood	D	18	3		1	0	Ap	D	2.00
<i>Pillars of Society, The</i>	Ibsen	D	10	9	Yes	1	0	0	B	.50
<i>Pyper, The</i>	Peabody	D	13	6	Yes	1	4	25.00	F	.65
<i>Playboy of the Western World, The</i>	Synge	C	7	5	Yes	1	0	25.00	F	1.25
<i>Polly with a Past</i>	Bolton-Middleton	C	7	5		2	0	25.00	F	.75
<i>Poor Nut, The</i>	Nugent-Nugent	C	11	5		3	1	25.00	BF	.75
<i>Quality Street</i>	Barrie	D	7	9		2	0	37.50	BF	1.00
<i>Queen's Husband, The</i>	Sherwood	C	11	4	Yes	1	0	25.00	BL	.75
<i>Return of Peter Grimm, The</i>	Belasco	D	8	3		1	0	25.00	F	.75
<i>Rivals, The</i>	Sheridan	C	9	5				0	B	.50

Play	Author	Type	No. of Actors			No of Sets		Royalty	Publisher	Price per Copy
			M	W	E	I	E			
<i>Reynolds, The</i>	Sheridan	C	8	4				0	F	\$0.25
<i>Romancers, The</i>	Rostand	C	5	1	Yes	0	1	0	BF	.35
<i>Romeo and Juliet</i>	Shakespeare	T	13	3	Yes			0	F	.35
<i>Royal Family, The</i>	Kaufman-Ferber	C	11	6		1	0	\$35.00	F	.75
<i>R.U.R.</i>	Capek	M	9	4	Yes	3	0	25.00	B	1.00
<i>R.U.R.</i>	Capek	M	13	4	Yes	2	0	25.00	F	.75
<i>Russet Mantle</i>	Riggs	D	6	5		1	1	35.00	BF	2.00
<i>School for Scandal, The</i>	Sheridan	C	13	4	Yes	3	0	0	F	.50
<i>School for Scandal, The</i>	Sheridan	C	12	4	Yes	3	0	0	B	.25
<i>Scrap of Paper, A</i>	Sardou	C	6	6		3	0	0	F	.25
<i>Servant in the House, The</i>	Kennedy	D	5	2		1	0	50.00	F	2.00
<i>Seven Keys to Baldpate</i>	Cohan	M	9	4		1	0	25.00	F	.75
<i>Seventeen</i>	Tarkington	C	8	6		2	1	25.00	BF	.75
<i>Seventh Heaven</i>	Strong	D	11	4		1	1	25.00	F	.75
<i>She Stoops to Conquer</i>	Goldsmith	F	15	4		3	1	0	B	.35
<i>Show-off, The</i>	Kelly	C	6	3		1	0	50.00	BF	.75
<i>Skidding</i>	Rouverol	C	5	5		1	0	25.00	BF	.75
<i>Skinner's Dress Suit</i>	Dodge-Marston-Paulton	C	6	5		2	0	15.00	F	.75
<i>Slight Case of Murder, A</i>	Lindsay-Runyon	M	23	5		1	0	25.00	D	Ms.
<i>Smilin' Through</i>	Martin	D	5	5		0	2	35.00	BF	.75
<i>Strife</i>	Galsworthy	D	23	7		3	1	25.00	F	1.00
<i>Sun-up</i>	Vollmer	D	7	2		1	0	25.00	BL	1.50
<i>Swan, The</i>	Molnár	C	9	8	Yes	1	0	25.00	BL	.75
<i>Taming of the Shrew, The</i>	Shakespeare	F	17	3	Yes			0	F	.25
<i>Taming of the Shrew, The</i>	Shakespeare	F	15	3	Yes			0	B	.25
<i>Tavern, The</i>	Cohan	M	10	4		1	0	25.00	F	.75
<i>There's Always Juliet</i>	Van Druten	C	2	2		1	0	35.00	BF	.75
<i>Thirteenth Chair, The</i>	Veiller	M	10	7		1	0	25.00	F	.75
<i>Three-Cornered Moon</i>	Tonkonogy	C	5	4		1	0	25.00	BF	.75
<i>Three Live Ghosts</i>	Isham-Marcin	C	6	4	Yes	1	0	25.00	F	.75
<i>Three Men on a Horse</i>	Holm-Abbott	C	11	4		3	0	Ap	D	.75
<i>Three Wise Fools</i>	Strong	C	11	2		1	0	25.00	F	.75
<i>Tommy</i>	Lindsay-Robinson	C	5	3		1	0	25.00	BF	.75
<i>Tomorrow and Tomorrow</i>	Barry	D	5	6		1	0	50.00	F	2.00
<i>Torch-Bearers, The</i>	Kelly	C	6	6		2	0	50.00	BF	.75
<i>Truth about Blayds, The</i>	Milne	D	4	4		1	0	50.00	F	.75
<i>Turn to the Right</i>	Smith-Hazzard	C	9	5		2	1	50.00	F	.75
<i>Twelfth Night</i>	Shakespeare	C	12	3	Yes			0	B	.35
<i>Uncle Tom's Cabin</i>	Stowe-Aiken	T	15	6	Yes			0	BF	.25
<i>What Every Woman Knows</i>	Barrie	D	6	3		4	0	37.50	B	1.00

Play	Author	Type	No. of Actors			No. of Sets		Royalty	Publisher	Price per Copy
			M	W	E	I	E			
<i>Whole Town's Talking, The</i>	Emerson-Loos	F	5	7	Yes	1	0	\$25.00	BL	\$0.75
<i>Watching Hour, The</i>	Thomas	D	12	4		3	0	25.00	F	.75
<i>You and I</i>	Barry	C	4	3		2	0	25.00	F	.75
<i>Youngest, The</i>	Barry	C	4	5		1	1	25.00	BF	.75

## ONE-ACT PLAYS

"Allison's Lad"	Dix	D	6	0		1	0	\$ 5.00	B	\$0.75
"Aria Da Capo"	Millay	D	4	1		1	0	15.00	B	.50
"Bargains in Cathay"	Field	C	4	3		1	0	5.00	F	.35
"Beauty and the Jacobin"	Tarkington	D	3	2		1	0	25.00	F	.75
"Before Breakfast"	O'Neill	T	0	1		1	0	10.00	F	2.50
"Beyond the Horizon"	O'Neill	D	6	4	Yes	1	0	Ap	F	2.50
"Bishop's Candlesticks, The"	McKinnel	D	3	2		1	0	5.00	F	.30
"Blue Sphere, The"	Dreiser	D	6	2		1	0	5.00	F	2.00
"Boor, The"	Chekhov	F	2	1		1	0	0	F	.35
"Bound East for Cardiff"	O'Neill	T	11	0		1	0	Ap	F	.95
"Boy Comes Home, The"	Milne	C	2	3		1	0	10.00	F	.30
"Bread"	Eastman	D	2	4		1	0	5.00	BF	.30
"Brother Sun"	Housman	D	4	0	Yes	1	0	5.00	B	.50
"Campbell of Kilmhor"	Ferguson	D	4	2	Yes	1	0	5.00	F	.50
"Captain of the Gate, The"	Dix	D	6	0		1	0	5.00	B	.75
"Christmas Carol, A"	Dickens-Baker	D	6	3		1	0	0	B	.25
"Clod, The"	Beach	D	4	1		1	0	10.00	BF	.35
"Clouds, The"	Gale	C	0	4		1	0	5.00	F	.35
"Confessional"	Wilde	D	3	3		1	0	10.00	BF	.35
"Dawn"	Wilde	T	2	1		1	0	10.00	B	.35
"Dear Departed, The"	Houghton	C	3	3		1	0	5.00	F	.30
"Diabolical Circle, The"	Bornstead	C	3	1		1	0	0	B	.75
"Drums of Oude, The"	Strong	M	6	1		1	0	10.00	BF	.50
"Dust of the Road"	Goodman	D	3	1		1	0	10.00	BL	.50
"Enter the Hero"	Helburn	C	1	3		1	0	10.00	F	.35
"Exchange, The"	Thurston	D	4	1		1	0	10.00	B	.75
"Falcon, The"	Tennyson	D	2	2		0	1	0	B	.30
"Fame and the Poet"	Dunsany	D	2	1		1	0	10.00	F	.50

Play	Author	Type	No. of Actors			No. of Sets		Royalty	Publisher	Price per Copy
			M	W	E	I	E			
"Finger of God, The"	Wilde	D	2	1		1	0	\$ 5 00	F	\$0.35
"First Dress-Suit, The"	Medcraft	C	2	2		1	0	10.00	F	.50
"Florist Shop, The"	Hawkrigde	D	3	2		1	0	10 00	B	.50
"Ghost Story, The"	Tarkington	M	5	5		1	0	10 00	BF	.50
"God of Quiet, The"	Drinkwater	D	8	0		0	1	10 00	F	1.50
"Grand Cham's Diamond, The"	Monkhouse	M	3	2		1	0	5.00	B	.50
"Hyacinth Halvey"	Gregory	C	3	2		0	1	5.00	F	.50
"Ilc"	O'Neill	T	5	1	Yes	1	0	10 00	F	.95
"In the Dark"	Dreiser	D	14	1		1	0	5.00	F	2.00
"In the Zone"	O'Neill	D	9	0		1	0	10.00	F	.95
"Joint Owners in Spain"	Brown	C	0	4		1	0	5 00	B	.35
"Just Two Men"	Pillot	T	2	0		0	1	10.00	F	.30
"King Argimenes and the Unknown Warrior"	Dunsany	D	9	4	Yes	1	1	10 00	F	.50
"Land of Heart's Desire, The"	Yeats	D	3	3		1	0	5 00	F	.25
"Last of the Lowries, The"	Green	T	1	3		1	0	5.00	F	.35
"Laughing Gas"	Dreiser	D	7	0		1	0	5.00	F	2.00
"Light in the Window, The"	Dreiser	D	10	6		0	1	5 00	F	2 00
"Lima Beans"	Kreymborg	C	2	1		1	0	5.00	F	.50
"Little Father of the Wilderness, The"	Strong-Osbourne	D	6	1	Yes	1	0	10 00	F	.50
"Little Stone House, The"	Calderon	T	5	2		1	0	5 00	B	.50
"Lonesome-Like"	Brighthouse	C	2	2		1	0	5 00	F	.50
"Lost Silk Hat, The"	Dunsany	C	5	0		0	1	10 00	F	.50
"Man in the Bowler Hat, The"	Milne	M	4	2		1	0	10.00	F	.50
"Man Who Married a Dumb Wife, The"	France	F	7	3		1	0	25.00	F	1.25
"Marriage Proposal, A"	Chekhov	F	2	1		1	0	0	F	.35
"Minuet, A"	Parker	D	2	1		1	0	10.00	F	.50
"Money"	Gold	D	6	0		1	0	5.00	F	.35
"Monkey's Paw, The"	Jacobs-Parker	M	4	1		1	0	10.00	F	.30
"Moonshine"	Hopkins	M	2	0		1	0	5.00	F	.35
"Mrs. Pat and the Law"	Aldis	C	3	2		1	0	5 00	B	.35
"Napoleon's Barber"	Caesar	C	3	1		1	0	10.00	F	.30

Play	Author	Type	No. of Actors			No. of Sets		Royalty	Publisher	Price per Copy
			M	W	E	I	E			
"Neighbors, The"	Gale	D	2	6		1	0	\$10.00	BF	\$0.50
"Night at an Inn, A"	Dunsany	T	9	0		1	0	10.00	F	.50
"Night of Mr. H"	Brighthouse	C	5	4		1	0	10.00	F	.30
"No 'Count Boy, The"	Green	D	2	2		0	1	5.00	F	.35
"Old Lady Shows Her Medals, The"	Barrie	D	2	5		1	0	25.00	B	1.25
"Overtones"	Gerstenberg	D	0	4		1	0	10.00	L	2.00
"Poor Aubrey"	Kelly	C	1	3		1	0	10.00	F	1.75
"Pot Boiler, The"	Gerstenberg	C	5	2		0	0	10.00	L	2.00
"Riders to the Sea"	Synge	T	1	3	Yes	1	0	10.00	BF	.75
"Rising of the Moon, The"	Gregory	D	4	0		0	1	5.00	F	.50
"Romancers, The"	Rostand	C	5	1	Yes	0	1	0	B	.35
"Slave with Two Faces, The"	Davies	D	3	4		0	1	5.00	F	.35
"Spreading the News"	Gregory	C	7	3		0	1	5.00	F	.50
"Suppressed Desires"	Glaspell-Cook	C	1	2		1	0	10.00	B	.50
"Terrible Meek, The"	Kennedy	D	2	1		0	0	0	BF	.35
"Three Pills in a Bottle"	Field	C	4	3		1	0	5.00	F	.35
"Traveling Man, The"	Gregory	D	2	1		1	0	5.00	B	.50
"Trifles"	Glaspell	D	3	2		1	0	10.00	B	.50
"Trysting Place, The"	Tarkington	C	4	3		1	0	10.00	BF	.50
"Twelve Pound Look, The"	Barrie	D	2	2		1	0	25.00	B	1.25
"Valiant, The"	Hall-Middlemass	D	5	1		1	0	10.00	BL	.50
"Way Out, The"	Giorloff	D	3	0		1	0	5.00	F	3.00
"Where But in America"	Wolff	C	1	2		1	0	5.00	B	.35
"Will, The"	Barrie	D	5	1		1	0	25.00	B	1.25
"Workhouse Ward, The"	Gregory	C	2	1		1	0	5.00	F	.50
"Wurzel-Flummery"	Milne	C	3	2		1	0	10.00	F	.50

## APPENDIX E

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### *Companies Dealing in Stage Supplies*

THOUGH the following lists of companies dealing in make-up materials, costumes, lighting equipment, hardware, etc., are by no means exhaustive, they will suffice for the beginning play-production group.

#### COMPANIES WHICH DEAL IN MAKE-UP MATERIALS

Max Factor & Company, 1666 North Highland Street, Hollywood, California

Virginia Lee, Inc., 324 Baltimore Avenue, Baltimore, Maryland

Miner's, Inc., 40 East 20th Street, New York City

M. Stein Cosmetic Company, 51 Madison Avenue, New York City

#### COMPANIES WHICH RENT COSTUMES

William Beck and Sons, 2102 Highland Avenue, Cincinnati, Ohio

Brooks, Costumers, 1437 Broadway, New York City

Colorado Costume Company, 1751 Champa Street, Denver, Colorado

Elite Costume Company, 1802½ Elm Street, Dallas, Texas

Franck Costume Company, 786 Washington Street, Boston, Massachusetts

Minneapolis Costume Company, 9th and LaSalle Streets, Minneapolis, Minnesota

New York Costume Company, 75 West Lake Street, Chicago, Illinois  
Oklahoma Costume Company, Culbertson Building, Oklahoma City,  
Oklahoma

Robert Schmidt, 206 South 4th Street, St. Louis, Missouri

Seattle Costume Shop, 5441 Ballard Avenue, Seattle, Washington

United Theatrical Equipment Company, 323 South 13th Street, Omaha,  
Nebraska

Van Horn's Costume Company, 12th and Chestnut Streets, Philadel-  
phia, Pennsylvania

Western Costume Company, 955 South Broadway, Los Angeles, Cali-  
fornia

#### COMPANIES WHICH SELL LIGHTING EQUIPMENT

Century Lighting Equipment Corporation, 351 West 52nd Street, New  
York City

Display Stage Lighting Company, 410 West 47th Street, New York  
City

C. F. Holzmüller, 1108 Howard Street, San Francisco, California

Kliegl Brothers, 321 West 50th Street, New York City

Major Equipment Company, 4603 Fullerton Avenue, Chicago, Illinois

Transoline Company, 410 Sullivan Street, Chicago, Illinois (color  
media)

#### COMPANIES WHICH SELL SCENE PAINTS<sup>1</sup>

Abraham Brothers, 38 West 28th Street, New York City

Aljo Manufacturing Company, 130 West 21st Street, New York City

#### COMPANIES WHICH DEAL IN STAGE HARDWARE AND RIGGING

J. R. Clancy, Inc., Syracuse, New York

Clark, Peter, Inc., 544 West 30th Street, New York City

#### COMPANIES WHICH SELL COSTUME AND DRAPERY MATERIAL

Dazians, Inc., 142 West 44th Street, New York City

Manko Fabrics Company, 105 West 44th Street, New York City

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<sup>1</sup>"Casein" paint may usually be bought locally.

## APPENDIX F

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### *Uses of Experiences in Speaking*

THE materials and organization of *Experiences in Speaking* make the book readily adaptable to a variety of secondary-school and junior-college speech courses. The proposals which follow (objectives, arrangement of units, time expenditures) are intended to be suggestive only. The specific course, the purposes of the individual teacher, and the needs of the particular group of students must, of course, be the chief points of departure for any program of speech activities.

#### I

#### THE TWO-YEAR SPEECH COURSE (With five class meetings per week<sup>1</sup>)

The two-year speech program outlined on the following pages is organized upon the following assumptions: (*a*) that for *all* students there are several essential speech skills eminently worthy of achievement; and (*b*) that, over and above these essential speech skills, there are at least five specialized speech activities (debate, oral reading, radio speaking, choral speaking, and dramatics) which are educationally so valuable and experientially so productive that as many

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<sup>1</sup>If fewer than five class meetings per week are scheduled, the number of weeks per unit will need to be increased correspondingly or the units pursued less intensively. Moreover, most of the units are of such a nature that much more than the time specified could be devoted to them.



students as possible should have the opportunity to participate in them. Therefore, the course as here proposed places the essential, everyday speech materials in the first year of the course and the more specialized activities in the second.

### *First Year*

*Unit 1.* Objective: To orient students into the nature of language and its interrelated uses and to introduce them to their book.

Chapter I. One week.

*Unit 2.* Objective: To inspect the nature and purposes of conversation and to develop conversational effectiveness.

Chapter II. Two to three weeks.

*Unit 3.* Objective: To achieve insight and skill in class discussions, telephoning, making introductions, conducting interviews, and selling.

Chapter III. Three to four weeks.

*Unit 4.* Objective: To examine the purposes and qualities of oral narration and to promote effective story-telling.

Chapter IV. Two and a half to three and a half weeks.

*Unit 5.* Objective: To foster increased comprehension of and adherence to the basic principles of word choice and sentence structure.

Chapter V. Two and a half to three weeks.

*Unit 6.* Objective: To examine problems of pronunciation and heighten pronunciation sensitiveness.

Chapter VI and Appendix A. Three to four weeks.

*Unit 7.* Objective: To promote comprehension of the voice mechanism and improve vocal qualities.

Chapter VII. Three and a half to five weeks.

*Unit 8.* Objective: To attain integration of the verbal and physical aspects of speech.

Chapter VIII. Two to three weeks.

*Unit 9.* Objective: To develop understanding of and skill in the several phases of more formal public speaking.

Chapters IX, X, and Appendix C. Ten to fourteen weeks.

*Unit 10.* Objective: To review the work of the year, with emphasis upon those speech activities which appear to be most needful of further attention.

Two to four weeks. (Periodic reviews following the completion of intimately related units are also recommended, as is a review at the end of the first semester. However, a thorough review at the end of the year will unify the course and integrate its several phases.)

### *Second Year*

*Unit 1.* Objective: To enable students to reorient themselves in their speech activities by means of a rapid selective review. The teacher, familiar with the strengths and weaknesses of his class and cognizant of the ends he wishes particularly to achieve, can select those phases of Chapters I-X which appear particularly needful of further attention or especially relevant to the materials of the second year of the course. Among these phases quite possibly will be certain of the noted sections of the following chapters: Chapter I, "What Language Is, and the Ways We Use It"; Chapter II, "Qualities of Effective Conversation," selected "Conversation Experiences"; Chapter III, "Participating in Class Discussions" and such aspects of telephoning, making introductions, interviewing, and selling as seem to need further attention; Chapter IV, "Qualities of Effective Story-Telling"; Chapter V, "Choosing Words Skilfully"; Chapter VI, "Dictionary Signals," "Word Accents"; Chapter VII, those exercises especially pertinent to the vocal needs of the class; Chapter VIII, whatever exercises in posture, gesture, and movement appear to need re-emphasis; Chapter IX, "Taking Notes during Research," "Selecting and Limiting the Subject," "Organizing and Outlining the Speech," "The Three Types of Delivery."

Five to seven weeks.

*Unit 2.* Objective: To adapt speech skills to the requirements of the radio and to provide experience in radio speaking.

Chapter XI. One and a half to two weeks.

*Unit 3.* Objective: To comprehend the nature and functions of debating and public discussion and to participate in these varieties of argumentation.

Chapter XII. Five to eight weeks, depending upon the interest of the class in debating and public discussion and the inter-class and interscholastic debate activities of the particular school. In the event these latter activities of the school are

extensive, the speech class may serve admirably for try-outs and preliminary contests. The intensive preparations of debate-team members, however, should not be allowed to retard the progress of non-debaters in other speech activities.

*Unit 4.* Objective: To stimulate interest and develop skill in the individual oral reading of literature.

Chapter XIII. Three to four weeks.

*Unit 5.* Objective: To stimulate interest and develop skill in the choral reading of poetry.

Chapter XIV. Three to four weeks.

*Unit 6.* Objective: To inspect the nature of drama, to establish standards for the choice of plays for production, and to consider the needful attributes of actors.

Chapter XV. Two to three weeks.

*Unit 7.* Objective: To consider all the manifold activities involved in play production and to produce one or more plays.

Chapter XVI. Four and a half to ten weeks, depending upon the number and length of the plays produced.

*Unit 8.* Objective: To enable individual groups within the speech class to enter more intensively into one or more of the speech activities in which they find profitable interest.

Chapters IX, X, XI, XII, XIII, XIV, XV, XVI, according to the activities selected by the individual groups of students and the time available. (This unit will also serve admirably as a review.)

## II

### THE ONE-YEAR SPEECH COURSE (With five class meetings per week)

The units, objectives, and materials will remain as outlined for the two-year program except, of course, that either only half the amount of time will be devoted to each unit—necessitating the omission of various Experiences—or certain units and reviews will have to be omitted entirely. In short, the materials proposed for the first year of the two-year course will constitute those of the first semester of the one-year program, and those suggested for the second year will be employed the second semester of the one-year course.

Another alternative, in the event the particular school schedules only a one-year speech program, is to employ the materials proposed

for the first year as the basic activities of the regular speech work and to consign the specialized activities to various extra-curricular organizations—debate teams, dramatics clubs, choral-reading groups, and the like.

To re-emphasize what already has been said, however, the individual speech teacher, familiar with the needs, interests, and capacities of a particular class, will be able to choose from the book those materials and activities which will most suitably constitute a stimulating and productive one-year program. Since various classes will exhibit various attributes, there is no necessity for fixity of materials and emphases.

### III

#### VARIOUS ONE-SEMESTER SPEECH COURSES

Although it is obvious that nothing like a thorough speech course can be crowded into a single semester, none the less the material and organization of *Experiences in Speaking* are such that numerous somewhat specialized short speech courses can readily be organized around various sections of the book. Certain of these follow:

- A. Activities in Everyday Speaking  
Chapters I-V, inclusive
- B. The Improvement of Speech Mechanics  
Chapters VI-VIII, inclusive
- C. Public Speaking, Discussion, and Debate  
Chapters IX-XII, inclusive
- D. Debating: Intensive treatment  
Chapter XII
- E. Oral Interpretation of Literature: Extensive treatment  
(Oral Reading, Choral Speaking, Play Production)  
Chapters XIII-XVI, inclusive
- F. Play Production: Intensive treatment  
Chapters XV, XVI

### IV

#### SPEECH INTEGRATED WITH THE OTHER ENGLISH ACTIVITIES

Since speech is, after all, a highly significant phase of the total language and literature program of education, schools which do not provide for specialized speech departments and courses can effec-

tively employ *Experiences in Speaking* as an integrating factor in the programs concerned with the language fundamentals, literature, and written composition. In such an organization of the whole language-literature program, *Experiences in Speaking* provides ample material for the speech portion of the course for four years, and more than enough for the three-year senior high school or the two-year junior-college course.

In the event the whole English program is thus integrated, the authors recommend that units of speech, literature, and language and composition alternate. Depending upon the specific nature of the particular literary, composition, or speech activities, these units will be of from two and a half to five weeks in length. Therefore, during the school year of approximately thirty-six weeks there will be time for three or four units in each of the three types of English work. Such a program, then, might tentatively be organized as follows for any one year:

- A. Literature, two and a half to four weeks
- B. Speech, three weeks
- C. Written composition, grammar, etc., three weeks
- D. Literature, three to five weeks
- E. Speech, two and a half weeks
- F. Grammar and written composition, two and a half weeks
- G. Literature, four weeks
- H. Speech, four weeks
- I. Written composition, three weeks
- J. Literature, two and a half to four weeks
- K. Speech, two weeks
- L. Literature or written composition, two weeks
- M. Reviews, two weeks

Because a program such as the foregoing makes for interrelatedness of the various English studies, it results in economy and cumulativeness of learning. In such a program, the units for the two-year speech course suggested earlier in this Appendix can be followed in large part, the units being distributed over three or four years. However, activities in dramatics and oral reading (both individual and choral), since they naturally integrate with the other literary phases of the English studies, should be introduced during the first year of the program. Thus, during the first year Chapters I, II, III, and por-

tions of Chapters IV, V, XIII, XV, and XVI can be employed. During successive years the remainder of the outlined two-year course can be followed rather closely, although activities in dramatics and oral reading should probably be included each year.

\* \* \* \* \*

In connection with all the suggestions made in this Appendix the authors will deem it a privilege to consult by letter, or when possible, *vis-a-vis*, with teachers and program makers concerning problems pertinent to the use of *Experiences in Speaking* in individual schools.

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